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The Old Manhattan Opera House Involved in New Difficulties

Alleged Misstatements Result in New Controversies—Auction of the Building, Scheduled for June 22, May Not Take Place—Fortune Gallo and Chicago Opera Forces Vitrally Interested

The troubles of Mrs. Oscar Hammerstein bob up in the newspapers every little while. April 21 the Hammerstein Opera Company, and Oscar Hammerstein, Inc., two of the corporations that revolve about the Hammerstein name like the seven suns around Saturn (Is it Saturn?), went into the hands of a receiver, Lawrence Berenson. About the same time the courts awarded a judgment against the property amounting to \$143,324.83 in favor of the late Oscar Hammerstein's daughters, covering the amount due them under the will. Then things quieted down for awhile, but last week, it was announced that the property would be sold at auction on June 22 to satisfy the judgment, pursuant to a Supreme Court order. Other incumbrances upon the property include a first mortgage of \$250,000, a second mortgage of \$50,000 and a third of \$150,000, in which Fortune Gallo is interested.

When this announcement was made, Mrs. Hammerstein was interviewed and is said to have made some very bitter remarks, including one to the effect that "apparently no one cares whether New York has another opera house or not. So far as I am concerned, if a slaughter-house makes the best offer for this building, the slaughter-house can have it." She also is said to have stated that it was her intention to give up the struggle to keep the Manhattan going as a "temple of music," and to go abroad to live, taking her husband's body with her.

Receiver Berenson is quoted by the New York World as having said that the Chicago Opera Association and Fortune Gallo had committed "an absolute breach of faith" in breaking off negotiations which had been entered into between them, looking to a solution of the financial difficulties of Mrs. Hammerstein and the preservation of the theater for operatic purposes. Mr. Gallo immediately sent Receiver Berenson a letter calling his attention to these statements and continuing: "Will you be good enough to advise me whether the statements referred to were authorized by you. My interest in the leases covering the Manhattan Opera House is well known to you and it is needless for me to go into any details at this time concerning the irreparable damage resulting from talk of that nature, alleged to have emanated from an arm of the court, meaning yourself as Receiver for the property. I am entitled to and demand a reply by return mail." Up to the time of going to press, Mr. Gallo had received no reply.

Two days after the story of the approaching auction sale came out, Louis H. Strouse, counsel for the receiver, is said to have told the dailies that "certain large interests have agreed to take over the Manhattan Opera House, clear its debts, organize a new company to give cheap opera and keep the Chicago Opera out;" but it later appeared that the statement represented more strongly the hopes of the receiver than his real expectations. Public interest in the whole matter lies principally in knowing whether or not the Chicago Opera Association will be able to give its New York season there next winter. In regard to this, Fortune Gallo, principal stockholder in the "Temple of Music, Inc.," issued the following statement:

"There has been a lot of loose and irresponsible talk with regard to the recent developments at the Manhattan Opera House. To begin with, the leases of the Chicago Opera Association and the San Carlo Grand Opera Company are not affected, as they were made with the Temple of Music, Inc., which is solvent. Furthermore, these leases have been personally guaranteed by Mrs. Oscar Hammerstein and the receiver can in no way attack or cancel them.

"According to the newspapers, Lawrence Berenson, the receiver, makes the statement that the representatives of the Chicago Opera Association and I were guilty of bad faith in our negotiations with him. There has been no breach of faith. Some ten days ago Mr. Berenson came to me with a proposal that I raise \$100,000 to finance the building, and I told him I would take the matter up with my associates. We had the proposal under serious consideration for several days but finally concluded, on account of the intricate legal complications which involved the property, it would not be wise for us to go into the proposition at that time, and I immediately acquainted Mr. Berenson with our decision. As no promises had been made, or even implied, the statements issued by him to the effect that we had been guilty of a breach of faith—assuming that he has been correctly quoted by the papers—are absolutely without foundation."

Those best informed of the situation do not think it likely that the property will actually be auctioned. The probabili-

ties seem to be that Mr. Gallo, those behind him, and the Chicago interests will get together and find a way out of the difficulties—including the satisfaction of the judgment—which will leave them in virtual control of the house.

WELL KNOWN ARTISTS FOR COLUMBIA SUMMER CONCERTS

All details of the twelve weeks' season of summer concerts to be given on the green at Columbia University, starting on June 6, have been completed, and an interesting

loists, will also be one of the attractions. Other instrumental soloists will also appear, and Percy Grainger will appear as conductor on June 17, directing two of his own compositions.

Free season tickets are now being distributed to those who send request in writing to "Summer Concerts," Columbia University, New York City. The only requirement is that a self addressed, stamped envelope be sent with the request.

BOSTON SYMPHONY "POPS" ATTRACT LARGE AUDIENCES

Harvard Glee Club to Sail June 11—Friday Afternoon Symphony Tickets All Sold—Paderewski Scholarship Competition June 2-5—Other Items of Interest

Boston, Mass., May 21, 1921.—The first three weeks of the Symphony Hall "Pops" has had the largest attendance the series was inaugurated. An average audience of over two thousand each night has listened to the delightful programs presented by Agide Jacchia, director, which were played with a style one would expect from such artists as compose this orchestra. A large chorus from the Cecilia Society was present on Monday evening, May 16, and sang a selection from "Prince Igor," by Borodin, with fine spirit and sense of values. On Tuesday, May 17, a chorus from Wellesley College gave a Wellesley Medley (Charlotte Homer, leader, and Laura Chandler, accompanist) which was received with much applause.

FRIDAY SYMPHONY TICKETS COMPLETELY SOLD.

The sale of seats for the Friday afternoon Symphony concerts of next season has been completed and there are no more tickets offered. This is the earliest date at which season tickets for Friday had been completely sold. A few seats for the Saturday evening performances still remain.

GLEE CLUB TO SAIL JUNE 11.

The Harvard Glee Club will go to France this summer in accordance with the invitation extended by the French Government last autumn. This fact is definitely announced at the University. It is unlikely that the club will be able to extend its trip to Italy, as tentatively planned last winter, since funds sufficient for this additional journey are at present unavailable. The visit to France, however, is finally assured.

The Harvard singers will sail from New York on June 11, and will remain in France at least three weeks. They will give several concerts in Paris, the largest being at the Trocadero on July 4. At Strasbourg they will sing at the official celebration of Bastille Day, July 14. Other concerts will be given at Clermont-Ferrand, La Bourboule, Vichy, Lyons, Colmar and Mulhouse.

Dr. Archibald T. Davison, '06, director of the club, will be accompanied by fifty-six singers. Prof. Edward C. Moore will also make the trip as advisory representative of the faculty.

NEW ENGLAND CONSERVATORY NOTES.

Competitions for the Paderewski scholarships in violin and cello, offered by the trustees of the Paderewski prize fund, will be held in Jordan Hall of the New England Conservatory of Music on the afternoons of June 2 and June 5. Each scholarship will provide tuition in the instrument named and in other studies at the Conservatory to the amount of \$250 during the school year of 1921-1922. The contests will be open to all students who have been registered in either the violin or the violoncello departments of the Conservatory continuously since November 1, 1921.

The judges in the violin contest will be Franz Kneisel, Charles Martin Loeffler and George W. Chadwick.

The judges in the violoncello contest will be Mr. Kneisel, Alwin Schroeder and Mr. Chadwick.

A violin recital by Haig Garabedian of the senior class will be given in Jordan Hall, Friday afternoon. Jesus M. Sanroma, '20, will be the piano accompanist.

COMMENCEMENT AT LONGY SCHOOL.

The annual commencement concert of the Longy School of Music was held Monday afternoon, May 2, in Steinert Hall. The program was of vocal and instrumental music by pupils and members of the faculty. Dr. Archibald T. Davison delivered an address and presented the prizes, medals and diplomas to the pupils.

The program was as follows: Largo (Handel), allegro from sonata (Marcello), Anne Robbins, piano, and Chandler Robbins, cello; "Spinning Song" (Mendelssohn), Nancy Powell, piano; "Corso" (Ducil-D'Ozanne), from

(Continued on page 41.)



PHOEBE CROSBY,

Soprano, who has made a record as a first season concert artist and whose engagements include: Springfield Festival, Maine Festivals, Buffalo Orpheus Club, Colgate University, Hartford Choral Society, Montreal Choral Society, Montclair Glee Club, New York Rubinstein Club, Orange Musical Art Society, Philadelphia Orpheus Club, Providence Glee Club, the Summit Choral Society, and other appearances.

season of concerts that will be educational in character may now be looked forward to. The Goldman Concert Band, under its inspiring young conductor, Edwin Franko Goldman, will soon begin to rehearse its sixty programs for the summer. Of the sixty programs not one is to be repeated, and the new repertory of the band promises many works that will be novel and interesting. The programs will again be issued in the form of an eight page pamphlet, containing short explanations of the music that is rendered. These explanatory notes, which are all written by Mr. Goldman, give great educational value to the concerts.

Besides the band, which has so often been referred to as "a symphony orchestra in brass," there will be vocal and instrumental soloists. Helen Stover, a soprano who recently achieved new successes on her Western concert tour, is to make ten appearances this summer. Frieda Klink, contralto, whose recital here was so favorably commented upon and who also achieved success at one of the Damrosch concerts, will also appear at ten concerts. Ernest S. Williams, who ranks among foremost cornet so-

CALIFORNIA FEDERATION OF MUSIC CLUBS CONVENES IN LOS ANGELES

Large Number of Delegates in Attendance—Great Progress Reported—Excellent Programs a Feature

Los Angeles, Cal., May 8, 1921.—The third annual convention of the California Federation of Music Clubs, which has just come to a triumphant finale, was a glorious success from start to finish. It could scarcely be otherwise with such a brilliant president, who literally sheds efficiency, and who imbues all of her efficient co-workers with her own enthusiasm.

Beginning with the Sunday night concert, when the history of church music was so interestingly given at the Temple Auditorium, to the ending, the concert on Wednesday night, each event was delightful in character and wonderful in its helpfulness. The huge Auditorium could not accommodate the immense crowd, which assembled long before the opening hour to hear the Sunday night concert, and many were turned away. The Temple Baptist Choir, Constance Balfour, soprano; Nell Lockwood, contralto; Clifford Biehl, tenor; Fred C. McPherson, bass; Emory Foster, director; Dr. Ray Hastings, organist, and a chorus of 125 voices, had the assistance of the B'Nai Brith Jewish Tabernacle Choir, Myrtle Prybil Colby, soprano; Anna Sprotte, contralto; George Willys, tenor; Harold Ostram, baritone and cantor, and Bessie Fuhrer Erb, violin; Esther Rhoades, harp; Oscar Seiling, violin, and Robert Alter, cello.

Beginning with the earliest Christian music and proceeding in chronological order until the present time, a most inspiring program was presented to a deeply interested audience.

MONDAY MORNING.

The formal opening of the convention took place in the ballroom of the Hotel Alexandria, Monday morning, Mrs. Cecil Frankel, president, and Mrs. Mattison B. Jones, vice-president, officiating. Mrs. Frankel introduced Gage Christopher, Los Angeles baritone, who led in the singing of "America the Beautiful," and "America."

The address of welcome was made by John D. Fredericks, vice-president of the Los Angeles Chamber of Commerce, and the response was given for the delegates by Bell T. Ritchie, president of Fresno Music Club.

A report on the work of the committees that had been helping her was made by Grace W. Mabey, president of the WaWam Club and chairman of the local board.

Mrs. Clifford Payson, recording secretary, read the annual report, which was an inspiring account of the helpfulness of the federation work and its splendid development.

Hazel I. White, corresponding secretary, gave a report of her work, and Bell T. Ritchie, vice-president at large, reported splendid interest in the small communities in the central part of the State and that the outlook for musical growth was most encouraging. Mrs. Mattison B. Jones, chairman of extension, reported twenty-nine new clubs for the year. Mrs. Cecil Frankel, president, gave her annual report, outlining the work done the past year, and thanking all those who have cooperated with her so loyally and so heartily; her sentiments were charmingly expressed. Julius V. Seyler, treasurer, gave his annual report showing the federation to be in a prosperous condition. A copy of the official program was tendered by Gertrude Ross, program chairman, as an evidence of the amount of work that has been her portion.

A roll call, with the delegates responding with remarks about their clubs, was next in order, followed by the report of the chairman of the revision committee, Mrs. M. B. Jones.

MONDAY AFTERNOON.

The motion to have the federation incorporated under the laws of California was unanimously adopted, and the proposed amendments to the constitution and by-laws were adopted as read, with some slight changes being made in

those printed in the last number of the official bulletin.

Mrs. Frankel read greetings from Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, also from Edward Pease, of Sacramento.

The program of three numbers, beautifully given by the Philomela Chorus of the University of Redlands, was under the direction of C. H. Marsh, and consisted of a chorus composed entirely of girls. The numbers were "Flanders Requiem," Frank La Forge; "The Mandolin" (repeated), Debussy, and "The Unknown," Bruno Huhn. W. L. Hubbard spoke on "Some Music Needs."

A demonstration of the junior club work, by Eagle Rock Junior Musical Club, included "Prayer," Jessie Gaynor, and "Dutch Lullaby," Ella W. Duffield. The recital given by Violet Cossack, pianist, and Gilbert Smith, tenor, two of the State winners in the young artists' contest, was splendid. These young artists are a credit to their teachers and the federation and were well received.

The demonstration of Junior Club work was charming and interested all. They conducted a club meeting, these young people, twenty-four in all, their ages ranging from six to sixteen.

MONDAY EVENING.

A reception to the officers and delegates was held in the ballroom of the Hotel Alexandria, and a short program gave pleasure to the large assemblage. Bell T. Ritchie displayed a splendid dramatic soprano and a great charm of manner in her singing of "The Lights of Home," Linn Seiler; "Love's on the Highway," James Rogers, and "Supplication," Frank La Forge. Norma Gould's dancers evoked much applause with their graceful demonstration of eurythmics applied to dancing, and Frank Geiger, the popular basso from Pasadena, was recalled each time for his singing of "Left," by Clarence Gustlin, of Santa Ana, and Grace Adele Freeby's "O Golden Sun."

TUESDAY MORNING.

After the session was opened by Mrs. Frankel, Emma Bartlett read her report and then took charge of the program. An amazing revelation followed for those who have not made themselves familiar with the work done in the Los Angeles public schools, for the performance of these young pupils—some, mere babies—was astonishing.

Very interesting was the work of the junior orchestras; their precision and sureness of pitch would be a credit to any adult organization. There are 114 orchestras in the schools.

TUESDAY AFTERNOON.

The program was given over for the most part to the glee clubs from the different high schools, Mrs. Frankel presiding. Interesting and instructive talks by Earl Meeker, president of the Southern California Public School Music Teachers' Association, and Arnold Wagner, of the public school music department, University of Southern California, and an address by Ida Bach, of the Manual Arts High School, on "Opera in the Public Schools," were special features.

TUESDAY EVENING.

A banquet at the Ebell Auditorium, which drew a large audience, was a brilliant scene. The popular tenor, Roland Paul, was toastmaster, and his witty remarks called forth similar responses and there was much hilarity.

Greetings from L. E. Behymer, president of the Gamut Club, to the president and members of the federation were read by Charles C. Draa, Mr. Behymer being absent owing to his recent illness.

Rupert Hughes, author and musician, convulsed the company with his ideas on music teachers in general. Two one act plays were charmingly given. "Broken Idols," with

Glory Raye, George Gramlich, Frank Robb and Helen Yoder, was delightfully given. "A Group of Chinese Mother Goose Melodies," by Bainbridge Crist, sung in costume by Lillian Birmingham, of the San Francisco Musical Society, Charles T. Ferry at the piano, proved most interesting.

The second play, "A Bear," a Russian comedy, was given by Glory Raye, Charles Meredith and Earl Adams. The plays were presented through the courtesy of the Mummer's Work Shop.

WEDNESDAY MORNING.

Mrs. Frankel and Mrs. Jones presided and the business moved with celerity under their capable guidance until the various reports were given.

Most interesting was the report of Charles C. Draa, director of publicity and editor of the Official Bulletin. In his annual report Mr. Draa stated that 34,600 copies of the Bulletin had been placed in circulation in the past seven months, and had probably been read by 75,000 people; he also stated that the Bulletin was on file in thirty-eight city libraries in our state.

The Congress of American Composers was first on the program which followed. Vernon Spencer, pianist, composer and teacher, gave a brilliant talk on the difficulties of the American composer. He was followed by Rupert Hughes, who gave a short optimistic view of the subject. The Zoellner Quartet—Antoinette Zoellner, violin; Amandus Zoellner, violin; Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., cello—gave the first movement, quartet, op. 50, Fannie Charles Dillon, Los Angeles, and "Greek Impressions," op. 19, Emerson Whithorne, Cleveland, Ohio. Too much credit cannot be given to the quartet for its efforts to interest the public in American compositions. Joseph Zoellner, Jr., made a statement of the number of times that American compositions have been played by them in the various parts of the country, and appreciation is due these artists.

"Cain," a dramatic scene for baritone, words and music by Rupert Hughes, and sung by Lawrence Tibbets, composer at the piano, was intensely interesting and caused much favorable comment.

The silver cup which was presented by the president, Mrs. Frankel, to the one bringing in the greatest number of clubs to the federation, was awarded to Clarence Gustlin, of Santa Ana.

WEDNESDAY AFTERNOON.

There was a business meeting at 1, and later the delegates were driven to various points of interest and entertained at tea in the beautiful home of Mrs. Dean Mason.

WEDNESDAY EVENING.

The concert on Wednesday evening brought to a delightful close this most interesting session, and the following program was given: Woman's Symphony Orchestra (Edna Fay Naher, president; Henry Schoenefeld, conductor; Bessie Fuhrer Erb, concertmaster); prelude and ballet from "Forest Play," Howard Hanson, dean, College of the Pacific, San José composer, as guest conductor; air for the G string (Henry Schoenefeld), orchestra; "Serenade Espagnole" (Henry Schoenefeld), "Village Dance" (Cecil Burleigh), "Floral" (Homer Grunn), "Call of the Trail" (Fay Foster), "Spring Singing" (McFadyen), Anna Ruzena Sprotte, contralto; "Hiawath's Wedding Feast," cantata for tenor solo, chorus, orchestra and pantomime, staged by W. G. Stewart, organizer of the California Opera Company, Hans Linne, conductor, setting by Norman J. Whistler, accompanied by Woman's Symphony Orchestra. The cast consisted of Hiawatha, Gaston Glass; Minnehaha, Melba Melsing; Pau-Puk-Keewee, Arnold Tamon (through courtesy of Earnest Belcher); Iagoo, Will Desmond; Nokomis, Mrs. Charles H. Toll; Osseo, Edgar J. Hansen, and Chibiabos, Harold Procter.

Special mention must be given to the prelude and ballet from "Forest Play," by Howard Hanson, dean of the College of the Pacific, San José. This number was eagerly awaited and received much applause.

At the conclusion of the convention, resolutions were passed expressing appreciation of the assistance of all who had contributed to the success of the occasion. J. W.



Photo by M. F. Weaver, Los Angeles

SOME OF THOSE WHO ATTENDED THE CONVENTION OF THE CALIFORNIA FEDERATION OF MUSIC CLUBS, LOS ANGELES, CAL.

Seated, front row, left to right, beginning with the sixth person: Charles C. Draa, Grace W. Mabey, Mrs. Alexander Saslowsky, Gertrude Ross, Mrs. Cecil Frankel, Mrs. Mattison B. Jones, Julius V. Seyler, Mrs. Clifford Payson and Hazel I. White.

Pleasing an Audience

BY H. TIMERMAN

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CESAR THOMSON, the Belgian virtuoso, used to say: "Art is a battle."

Such a statement may seem incongruous to the dilettante—the man or woman who from the sidelines worships fine music, beautiful pictures, exalted poems. It is a fact, however, to those who possess more than a superficial knowledge of the processes by which these are evolved. Anyone who views the arts from the practical plane, rather than the idealistic, knows that to achieve distinction in the artistic world, even to the most modest degree, is indeed a battle. The medium of self-expression chosen makes not the slightest difference. Music, literature, painting, acting—all are alike.

In music, the hardest part of the fight comes when, a certain amount of technic having been acquired, the purely academic side is left behind and one's worth must be demonstrated by successful appearances in public. The student then finds that it is no longer enough to be merely a faithful worker; he is expected to be an entertainer as well.

As a result, his point of view undergoes a change. Victory on the concert platform, he comes to see, is not entirely a question of superior musicianship. Through painful experience he learns that while the ability to play or sing at least acceptably is of course the chief requisite for success, popularity and enthusiastic applause are often surprisingly dependant upon factors only indirectly connected with music. All sorts of unimportant trifles, he discovers, possess the power to make or break.

Just what these various trifles are, it is the aim of the present article to point out. For say what you will, popularity, applause, are the stamp of the world's approval—outward and visible signs of accomplishment—and therefore infinitely to be desired.

PITFALLS TO AVOID.

AMONG the trifles the musician desirous of reaping his full meed of applause will do well to avoid, may be classed an air of superior aloofness. Audiences unconsciously resent anything of the sort. Let an artist turn a loftily impersonal front toward a hallful of people, and automatically they will repay him in kind. He will find his attitude mirrored in the reception accorded him.

It is also a mistake to permit either dislike of performing in public or dread of confronting a sea of staring faces to show on the surface. The ability to treat an audience as though it were a group of friends instead of a mass of strangers, is a real asset. Try, therefore, to feel eagerness to please! Even though half paralyzed with nervousness or consumed with distaste for the task in hand, force an agreeable smile. The knack of establishing at once a personal connection between oneself and one's auditors will sometimes insure success before ever a note has been played.

If your efforts in this particular direction meet with repeated failure, do not be disheartened. The art of dealing with people "en masse" is rarely a birthright; usually it must be learned. It is mainly a question of psychology—the acquisition of the right mental attitude. The current of one's thoughts must be guided into certain prescribed channels.

THE RIGHT MENTAL ATTITUDE.

TO express in words exactly how the ease of manner so important to the public performer may be attained requires more than the conventional degree of frankness. For it is an unfortunate fact that the state of mind necessary to insure a good appearance on the stage is a profoundly egotistical one. Self-effacing modesty—admirable indeed in its proper sphere—has no place on the concert platform. Not only does it cause a musician to appear awkward and ill at ease, but it prevents him from doing his best musically. Not precisely conceit, perhaps, but at least a good healthy self-assurance is an essential part of the equipment of the would-be artist.

While this applies to all players and singers, the ones who most need to take it to heart are the novice and those unfortunates who, despite superior attainments, are accorded but scanty recognition by their audiences.

Do you happen to belong to the latter class? Have you sometimes wondered why others invariably carry off the honors? If so, turn over a new leaf! Attack the problem of public playing from a different angle, a more positive angle! It is quite likely that your lack of success is due to nothing more serious than a high-minded aversion to battling for your share of the laurels. Indifference is a fine quality in the right place, but that place is not the concert platform.

The next time you are called upon to take part in a musical program, address yourself to the task in the spirit of "do or die!" During the days of preparation leave no stone unturned that might contribute to success, and when finally the moment for action arrives, resolve to win the approval of your hearers in spite of everything—nervousness, an unsatisfactory accompanist, the veiled hostility of fellow musicians! Say to yourself, as you step out on the stage, that you will allow nothing—absolutely nothing—to intimidate you or distract your attention!

Force yourself to be dominant, smilingly aggressive, no matter how

OUT of the West comes this eminently practical article on the subject of pleasing an audience—which is, after all, the aim of every recitalist, great or small, and the sine qua non of his existence. The author, H. Timerman, of Fort Bragg, California, is a violinist and a former pupil of César Thomson, the veteran Belgian virtuoso.—Editor's Note.

contrary such conduct is to your real nature! The musician who hopes to win the public's liking must be combative in his mental attitude—positive, not negative. So all-conquering must be your state of mind that, should anyone attempt to interfere with you in any way, you would simply brush the interloper aside—politely or otherwise—and continue toward your goal. Don't worry if you arouse antagonism in certain quarters! That is to be expected. For the time being, tact or perhaps an anxious desire to placate some particular person, or persons, must go by the board. All that matters just then is whether you are to make good or not.

For the short time the center of the stage is yours, let your point of view be that of the pagan rather than the altruist! By this I mean: Encourage within yourself a spirit of competition.

Instead of looking forward prayerfully to the moment when you will be free to leave the rostrum, be eager for the glare of the limelight! With your whole being struggle to play so well that the audience will enjoy your work more than that of anyone else on the program! Fight uncompromisingly to show what you can do! Yours is the difficult task of arousing to enthusiasm, by sheer force of personality, the supine mass of easily bored, listless people that go to make up an audience, and the slightest faltering on your part, the least check to the "élan" with which you rush on to victory, will spell failure.

CONVENTIONALITY THE ENEMY OF ART.

ANOTHER obstacle which the aspirant for public favor must overcome is fear of ridicule. Do not allow this troublesome weakness to make you stiff or scholastic! Dare to be yourself—your elemental self; music dominated exclusively by the brain is cold. Utterly disregarding what someone—or everyone—may be thinking of you, be all fire and ardor, striving to bring to the surface every atom of soul and passion you possess! It is a musician's business to entertain, to thrill and uplift, and only by letting himself go completely can he hope to rouse his audience from a state of lethargy.

Needless to say, thus to throw off all restraint and give way freely to "temperament" before a crowd of onlookers demands a certain degree of moral courage, for as a nation we Americans rather look down on excitability and emotionalism. While we no doubt feel quite as deeply as others, it is our custom to keep our emotions well buried. American music students are perpetually hampered by a dread of being considered "queer."

This habit of mind is a great drawback to the would-be artist and should be strenuously resisted. Whenever dislike of appearing eccentric assails you, remind yourself that no "perfect gentleman" (or lady) with petty, conventional ideals ever yet achieved greatness. While playing in public,

rise superior to the commonplace standards of ordinary folk; forget everything but desire to do your best! What if a few small souls do indulge in a smile of derision at your earnestness? The great mass of people are with you, once you learn to touch their hearts. If you can but succeed in really reaching your auditors, they one and all will respond to your moods exactly as violins, hanging in a case in a shop, vibrate in sympathy when in the same room a violinist begins to play; and for reward you will have the gratifying consciousness that you are giving genuine pleasure with your art; you will know the triumph of calling forth truly enthusiastic applause.

And here, while on the subject of applause, let me shift our line of vision for a moment and insert a word or two regarding a phase of concert going to which the average music lover devotes very little thought. I am referring to the conduct of the audience itself.

When attending concerts, all of us at times are guilty of unintentional rudenesses—rudenesses which we would avoid only too gladly were they called to our attention, and which result from a belief that in a theater or hall one is lost in the throng. How many people, I wonder, are aware of the fact that, viewed from the platform, a hallful of men and women does not present the aspect of a blurred mass of humanity; that, curiously enough, each person stands out with such startling distinctness that the soloist cannot help noticing every movement that is made?

Bear this in mind, dear concert goer, when tempted to yawn, or study the program, or otherwise give way to boredom!

Also, why wait for someone else to lead the applause? Nothing is so stimulating to an artist as approbation. Especially a preliminary salvo of welcome. To be forced to commence playing amid an oppressive silence, after having been subjected to a critical inspection, is a nerve racking experience—one far from conducive to a spontaneous outpouring of soul.

MAKING UP A PROGRAM.

EXACTLY what to play or sing, in order to please, is a problem to which too much consideration cannot be given. The theatrical entertainer consults the tastes of those whose approval he would win. So should the musician.

First of all, gauge your audiences carefully and avoid music that is above the heads of your listeners. A charity concert in a church demands a far different program from the one a serious musical club would prefer. Moreover, as a general rule it is wise to shun compositions that are long or decidedly "highbrow." One of our most prominent impresarios, shortly before his death, remarked in my presence: "Formerly, people liked concertos and the heavier works of the repertory, but now they no longer care to listen to them except when played by the greatest artists—and then only on account of the player's renown."

Unless you are very sure of the reception awaiting you, seek to give pleasure rather than to instruct—even while keeping your artistic standards high! Remember, when making up a program, not to scorn the old favorites! Most music lovers enjoy a familiar composition much better than a new one. Little things like "Traumerci," "Simple Aveu," "The Last Rose of Summer," are always acceptable to the average audience, when well handled. If an artist as great as Schumann-Heink is not above singing "The Rosary," why should the rank and file disdain the tried and true?

To be sure, it is customary for a certain class of people to despise music of a light order, or that has been commonized. I, myself, must confess that on first returning from study abroad, I could feel only contempt for anything that was in the least of a popular variety. Later I came to see that everything—anything at all—can be made beautiful; that it is possible to render even the "Swanee River" in so artistic and correct a manner that the impression produced is quite as creditable as would result from the rendition of some of the great concertos. After all, what is the end and aim of music? Is it to astound by technical gymnastics or is it to give pleasure, to quicken the pulse, to remind us that we possess such a thing as a soul?

This idea came to me one evening while dining with friends at a hotel noted for its orchestra. Conversation drifted to the musical tastes of the man in the street.

"Why," someone asked, "is the sort of thing we now are listening to so welcome to all classes, whereas only the rare few really enjoy so called 'classical music'?"

The conclusion reached was that the trouble with really good music lies in the way it is usually played. The mere fact that a composition belongs to the realm of high art causes people the world over to accept without question the most talentless and slipshod performances. If they are bored they blame the composer, not the real culprit, the player. Centuries of merciless abuse of the great masterpieces have implanted in the public mind the conviction that anything "classical" must of necessity be uninteresting and call for limited patience on the part of the listener.

"You can't expect serious music to be very exciting," seems to be the (Continued on page 61.)

Sold Out Houses Greet "Tristan" in Paris

In Italian Garb the Opera Is Given a Fine Performance by Turin Royal Theater Company—Five Piano Recitals in One Day—Last Colonne Concert—Other Musical Attractions

Paris, May 1, 1921.—"Tristan" in Italian is alone an unusual event in Paris. When Maestro Serafin brought a nucleus of the Turin Royal Theater Company to Paris the novelty gained a colorful significance. The two Paris performances were played to sold-out houses at the Champs-Élysées Theater. In the superiority of its singers and conductor, in the brilliance and originality of its scenery, this company presented an ensemble which its management may justly term a triumph. In a world of so few great Isoldees, Mme. Serafin-Rakowska occupies a personal domain of her own—a domain secured by the dependencies of immense vocal range and coloring, excellent musicianship, and imposing stage presence. Maria Capuana was a good Brangaene, both vocally and histrionically. Amadeo Bassi's Tristan was heroic in every regard. The role of King Mark was in the capable hands of Giuseppe Tapergi, and G. Noto's Kurvenal bore the mark of conviction.

It remains to speak of Maestro Serafin, under whose baton the operatically unroutined orchestra of the Champs-Élysées Theater was induced to achieve the impossible and to lend a cordial support to the authoritative conceptions of the conductor. The first act, and, very notably, the third, evoked one of the best renditions ever heard by the writer. One was reminded somewhat of Felix Mottl, in the masterful apportionment of effects, and the electrifying passion of Serafin's climaxes.

FIVE PIANO RECITALS IN ONE DAY.

April 8 holds the record for piano recitals. One is rather at a loss to imagine a public for five keyboard exponents on the same day, as the pianist is, generally speaking, a minor

favorite in France. In this case, however, Paris really got the piano craze, as all five of the recitals boasted a fair attendance.

Edouard Risler's "modern" recital was a box office disappointment in contrast to his former recitals, although it is safe to assume that the deficit was not due to competition, but rather to the frequency of this artist's appearances during the winter. Apparently all of the American colony in Paris was present at Miss Brazeau's recital, and Erard Hall was filled to capacity. This recital was unquestionably the most fortunate of the day's five in respect to attendance. One could well have imagined himself in an American concert hall, as English was about the only language spoken. One can only speak in the warmest terms of Miss Brazeau's personality and her excellent pianistic schooling, and of the pleasure which this concert openly afforded her audience. Miss Brazeau's personal success is a matter of record—a success which will not soon be forgotten by her audience.

The other three pianists of the evening were Messrs. Iturbi, Vavin and Solomon, playing in Zabeau, Pleyel and Agricultural halls, respectively.

Myra Freund's joint concert with the pianist Mme. Chailly bore the peaceful aspect which was so conspicuously absent when she sang a Schubert group at her previous concert. German song was solely represented by Beethoven's "In questa tomba," with the Italian text, which enabled the singer to continue in the placid stream of undisturbed tranquility. The unfolding of Mme. Freund's musical nature in song is an event frequently bearing the character of a revelation. In the (Continued on page 14.)

Robert Murray, Boy Soprano, Widely Heralded

The title of boy soprano usually conveys to the minds of many people the following picture: a fair haired boy of round cherubic features arrayed in white vestments, the possessor of a voice of sweet quality and the singer of a few songs of moderate difficulty and range, and usually a member of one of the city choirs. But Robert Murray, boy soprano, presents quite a different picture in the opinion of some of the foremost musicians and scientific men of the country. A boy of twelve summers, slightly larger of build than the average, an intelligent face with the expression of the real genius, not a choir boy; the possessor of a voice of sweet quality, of great power and of phenomenal range, and the singer of the coloratura operatic repertory.

On account of the unusual attributes mentioned above, Robert Murray is in a class quite his own. The operatic repertory will serve as a guide to musicians to judge of this unusual talents of this boy if they will think of his singing, with absolute ease, accuracy of intonation and perfect technique, the "Bell Song" from "Lakme," "Una Voce Poco Fa" from the "Barber of Seville," the "Polonaise" from "Mignon" and "Queen of Night" from "The Magic Flute," as well as the "Shadow Song" from "Dinorah," all of them with special embellishments and cadenzas which, it is believed, have never been used by any living prima donna. The high tones frequently rise to B, C, D and G altissimo, specially written for him by Emil Pollak, of New York, acting as operatic coach. The reader will say "Impossible," but

Robert does them all with a keen joy and facility which is incredible.

In addition to this, Robert can sing bird notes which exceed the range of the piano. Statements heretofore made in regard to his range pertain only to notes used in his repertory. The cadenza which is reproduced here is executed by Robert in the last bars of the "Shadow Song" from "Dinorah."

Dr. Frank Miller, the eminent throat specialist, has pronounced Robert's throat as perfect and as nearly a dupli-



(Left to right) Dr. Frank Miller, Robert Murray and Frederick H. Haywood.

cate of the great Melba's as he has ever seen. He also has stated that the boy of twelve executes his cadenzas and trills with scientific accuracy and unprecedented speed and flexibility.

Frederick H. Haywood, who is Robert's voice culture teacher, and who is familiar with phenomenal voices and their possibilities, unhesitatingly declares that it is the most phenomenal gift he has ever seen. In a recent talk to some of the prominent teachers of New York City who were invited to hear Robert sing, Mr. Haywood said: "Regardless of the extravagance of one's enthusiasm for the boy's talent and genius, no statement could be made but what



CADENZA FOR THE "SHADOW SONG" FROM "DINORAH."

Specially written for Robert Murray, the phenomenal boy soprano, by Emil J. Pollak.

would seem mild compared with some new vocal feat which he will execute within the next twenty minutes." Robert Murray is likely to go down in history as the boy soprano from Tacoma, Wash., who possessed the highest voice in the world and who sang the coloratura operatic repertory. He will also be known as a personality, and one feels sure, a fine specimen of American manhood, which he gives every promise of becoming.

Florence M. Grandland a Capable Accompanist

Florence M. Grandland, the young pianist, whose growing popularity is due to her artistic work, has recently decided to specialize in accompanying soloists. On Sunday afternoon, April 24, at the Woman's Philharmonic Society, Barbara Eldredge, a dramatic soprano who possesses an excellent voice and sings with considerable intelligence, was accompanied by Miss Grandland, and on May 3 she proved herself an able assistant at the piano for Christine Langenhan at the Rubinstein Club of Washington, D. C. A song of old Japan composed by Miss Grandland is being used by many artists as an encore and is spoken of as a little gem.

Caselotti Pupils in Bridgeport

Josephine Patuzzi, lyric soprano, and Eva Hodgkins, mezzo, two artist pupils of G. H. Caselotti, were the soloists on Woman's Day at the Universalist Church, Bridgeport, Conn., May 3. Mme. Patuzzi's numbers were: "Vanished Noon," Scarmolin; "Songs My Mother Taught Me," Dvorak; "Chevanchee Cosaque," Fouldrain, and "Vissi d'arte," from "La Tosca," Puccini. Mme. Hodgkins' solos were an aria from "The Queen of Sheba," Gounod, and three "Japanese Sketches" by Fay Foster (sung in costume). The two ladies also sang a duet from "La Gioconda."

Myrna Sharlow to Marry

The engagement of Myrna Sharlow to Edward Bering Hitchcock, formerly of Decatur (Ill.) was recently announced at Miss Sharlow's home in Louisville. Miss Sharlow has been for several years one of the prima donnas of the Chicago Opera Association. Mr. Hitchcock is a

member of the Hitchcock family of Amherst, Mass., his grandfather having been the fourth president of Amherst College. His grandfather was also the dean of the faculty for many years. Mr. Hitchcock is at present in Italy. Miss Sharlow and her mother are sailing for Italy to join him on June 4. The wedding will take place July 9 at the Villa Torricella, Apri, Italy, where Mr. and Mrs. Hitchcock expect to make their home until their return to America.

To a reporter of the MUSICAL COURIER Miss Sharlow recently stated that this season has been the happiest in her career. Her managers, Harry and Arthur Culbertson, booked sixty-eight appearances for her, including orchestra, oratorio and recital dates. In Berkeley, Cal., she sang for 8,000 people and her closing date was at the Auditorium in Chicago, with the May Festival Sunday School chorus. From now on until September she will take a rest and enjoy Italy, where she has not been since 1914. The first week of September she will get back to work and will probably sing several guest appearances with the leading opera houses in Italy before her return to the United States.

Metropolitan Musical Bureau Wins Case

On April 30 Justice Francis B. Delehanty, of the Supreme Court, County of New York, granted a permanent injunction restraining the Metropolitan Musical Bureau, Inc., John Wesley Miller, its president, and others from continuing to use the words Metropolitan Musical Bureau, either with or without the abbreviation, Inc., as a part of the name of the corporate defendant. The suit was brought by F. C. Coppius, head of the Metropolitan Musical Bureau, the well known concert management concern of Aeolian Hall, who claimed prior right to the name and was confirmed in his claim by the court. The defendants in the suit have changed the name of their firm to the Metropolitan Concert Company.

Vanderpool Songs at Vanderbilt Hotel Concert

On Sunday evening, March 27, Emily Beglin, soprano, accompanied at the piano by Frederick W. Vanderpool, composer, aroused the audience that attended the concert at the Hotel Vanderbilt to much enthusiasm through her fine singing of a group of Mr. Vanderpool's songs. Among them was "The Want of You," "Red Petals" and "The Light." After the last mentioned, the applause was so insistent that several additional songs had to be sung, including "Values" and "Heart to Heart."

Transcontinental Tour for Arthur Hackett

Arthur Hackett made a fine impression in Cleveland when he appeared with the Cleveland Symphony Orchestra in Liszt's "Faust" symphony. Hitherto classed as a lyric tenor, he displayed in this work qualities which would rank him equally high as a dramatic tenor. Mr. Hackett has been engaged by the University of Nebraska for two recital appearances on June 5 and 6. For next season he will make a transcontinental tour, appearing on the Pacific Coast during November. He has been reengaged for Pittsburgh and Boston.

Godowsky, Jr., Goes Abroad

Leo Godowsky, Jr., son of the distinguished pianist, sailed for Europe Tuesday of this week on the S. S. Aquitania. He will spend the summer visiting in Vienna, Berlin, Paris and London, gathering the loose ends of various business affairs of his father which were interrupted by the war. He will return early in the fall, remaining in New York next winter to continue his violin study with Franz Kneisel.

Rosé Quartet Not Coming

Mrs. F. S. Coolidge, who gives the annual Chamber Music Festival at Pittsfield, Mass., sends out the notice that she has received a letter from the Concert Bureau Gutman, Vienna, cancelling the contract which she had made with them to bring the Rosé String Quartet to this country in September for a series of concerts beginning at the festival.

Isabelle Shiebler in District Contest

The MUSICAL COURIER is in receipt of a letter saying that on the final day of the interstate contests of the Empire District of the National Federation of Music Clubs, Isabelle Shiebler was on hand as the piano contestant from New Jersey. It was inadvertently stated that the New Jersey contestant had backed out.

Gunster in Philadelphia

Frederick Gunster sang with success in Handel's oratorio, "Judas Maccabeus," performed by the Philadelphia Choral Society under Henry Gordon Thunder, April 21. Mr. Gunster, who appeared in the title role with its remarkable demands on execution, was equal to the difficult music, singing brilliantly and with clear enunciation.

Schumann-Heink's Tokio Concert "Triumphant Success"

A cablegram received by Haensel & Jones dated Tokio, May 17, and signed by Yamamoto, manager of the Imperial Theater, says that Mme. Schumann-Heink's first concert in that city on the 15th was a "triumphant success."

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Appeared with the Metropolitan Sextet with Martinelli, Rappold and Diaz.



"The Radiant young contralto 'won all the way' from her instant capture of her audience with a gleaming singing of 'Voce di Donna' from 'La Gioconda,' to the last song—Koenigsmacher's diaphanous air 'Like a Butterfly'—from her concluding group of lyrics. Upspringing freedom of utterance, tones crisply fresh, as moist as flowers and of great tenderness, marked in her singing in every number, and the recognition of her splendid performance was instantaneous and emphatically expressed."—The Morning (N. Y.) Telegraph, March 24, 1919.

"There was also a new singer in the part of the unseen shepherd. She was Miss Helena Marsh, and her pleasing voice made one wish that the part might have been both visual and longer."—New York (N. Y.) Tribune, December 4, 1919.

"Miss Helena Marsh, an American contralto, sang for the first time with the Metropolitan Opera Company as the musician in 'Manon Lescaut.' She has a good voice and sang the short role creditably."—New York (N. Y.) Herald, February 19, 1919.

"Miss Marsh is a beautiful young American whose singing in another tongue is a thing as exquisite as a cameo. Warmth, color, intensity—were outstanding features of her work."—Springfield (Ohio) Sun, October 27, 1920.

"Miss Marsh was heard displaying a contralto of power and luscious warmth, as also eloquence of delivery. She won favor at once and was recalled many times."—Buffalo Express, March 31, 1921.

November and February booked solid

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

THE DEVELOPMENT OF INSTRUMENTAL MUSIC

School Possibilities, and Arguments For and Against

The rapid progress which has been made in the teaching of instrumental music in high schools has been marked not only by consistent development, but also by an increased interest on the part of school systems, and the general public as well. The history of a country is generally not made by the population from the large cities, but rather by the small communities. In America we have never felt the necessity for the development of what might be properly termed rural music. For example: in France every small town and village is the proud possessor of its own military band. This musical organization may be a part of the regimental equipment, but more frequently a civic organization, organized along military lines, and composed almost entirely of manual workers within the village or township. In fact, in communities not more than two or three hundred in population it is no uncommon thing to find a band of at least twenty members—an unusual percentage. The village folk take great pride in their organization, and on all public occasions the band gives a concert. The musical activities of such an organization

linked up with the civic development compels pride and admiration.

It is a well known fact that the recent war proved clearly that America was not ready for musical activities of this kind, and since the discovery, more attention has been paid to this type of musical instruction than had previously been given. Apart from the enjoyment which the individual players may get as a result of instrumental practice, the band as an organization forms a really important part of civic life, and in view of the fact that there is no particular organization along such definite lines, the country must naturally look to the school system as the proper place wherein to develop local talent. Because a thing has never been done satisfactorily is no reason why an attempt should not be made to organize instrumental instruction in the schools along very definite lines of progress.

In the United States Army School, progressive pedagogical work has been done along all lines of instruction. Prof. John Marshall, of Boston University was assigned

by the War Department to work out a system of instruction in music similar to the type of instruction used in engineering, irrigation, sanitation, etc., and after considerable research and experiment, the Government has recently published the result of Professor Marshall's investigation. It consists mainly of "Units of Operation" in instruction. At some future time the *MUSICAL COURIER* will discuss in detail Prof. Marshall's plan, but suffice it to say, that it is one of the finest things of its kind ever attempted, and will no doubt produce concrete results. It might be well to mention in passing, that these units of operation in instruction have been arranged to cover every instrument in the band, and for ensemble playing as well. In fact the system amounts to reducing all technical instruction to its simplest terms, and compelling the mastery of each point in technic before the student is permitted to pass on to the next unit. It would be well for school musicians generally to study carefully this plan in order that similar methods of instruction might be adopted within our school systems.

Methods of teaching in school have been more or less pedantic, and frequently apart from a practical common sense view of the subject. It is a well known fact that we have been entirely too satisfied with things that have been accomplished in the past, and have blinded ourselves to present day needs.

A PRACTICAL PLAN IN OPERATION.

Because of the expense of financing such a movement, Boards of Education generally have hesitated to take the step. The City of Rochester, N. Y., recognized for its progressiveness, has in a great measure solved this difficulty by obtaining financial support from a public spirited citizen. George Eastman, who recently donated many millions of dollars for the establishment of a great conservatory of music in Rochester, gave to the public schools hundreds of dollars for the purchase of wind instruments. Rochester has provided a supervisor of instrumental music, whose entire time is devoted not only to the supervision of this project of the work, but actually to teaching and training of these individuals in ensemble work. Several years ago Jay Fay undertook this work, under the direction of Charles H. Miller, and has carried it to successful fruition. The work is carefully planned so that students receive their individual instruction on Saturday morning, and great care is exercised in selecting the finest type of teacher to do the work. A system such as the above, carefully planned and supervised, will in the course of time produce results of a superior nature.

THE ELEMENTARY GROUP.

Similar methods of instruction cannot be so easily applied to elementary schools, because here the problem is entirely different. Children are not physically strong enough to play successfully wind instruments, but there are many individual children who, of course, qualify in the major sense. It is important, however, that the organization of such work in the elementary schools should be carefully planned to the extent of having these schools "feeders" for the high schools. It is all very well to speak of such instruction as vocational, but parents generally are not willing to reconcile themselves to the fact that their "hopefuls" instead of becoming President of the United States might be very good trombone players. The Junior High School would no doubt be the logical middle ground for intensive work in this direction, but we are again brought face to face with the difficulty of preparing such pupils for business, and because of this attitude of mind, little time is given to cultural subjects.

There is no doubt that instrumental music, particularly band music, can establish and maintain a finer morale in a school than could be established without it, and for that reason practically every high school in the country today which is a worth while high school—all conditions being favorable—has an orchestra and a band.

We, therefore, go on record as advocating the necessity for a serious and dignified survey of opportunities which are possible as a result of conscientious and well directed teaching of instrumental music in schools. There has been too much insistence on the fact that public school music must confine itself to sight reading. Children have the right to sing, and it is the duty of all schools to see that they do, but instruction in music cannot be counted as accomplished, if only one phase of the work is developed. And so with each succeeding year there will be a larger development in this direction, and during the next generation we may have the same proud boast to make that continental countries have enjoyed for centuries.

La Forge Artists Give Concert

A concert was given at the Coliseum, Toledo, Ohio, on May 9, by the Frank La Forge artists' quartet, consisting of Hazel Silver, soprano; Dorothy George, contralto; Sheffield Child, tenor, and Charles Carver, basso, with Mr. La Forge, composer-pianist, at the piano. The organization rendered a quartet from "In a Persian Garden" and the "Indian Love Song" by Lieurance with great success. "Sanctuary" and "Flanders Requiem," by Mr. La Forge, were among the gems of the evening and the quartet was applauded to the echo. Mr. Carver had a major part in the program, singing solos and a duet with Miss Silver and also substituting solo numbers for Mr. Child, who was suffering from a cold. He is the possessor of an excellent bass voice, and sings with admirable diction. Miss Silver delighted the audience with her clear soprano in a number of Frank La Forge's songs and in the duet with Mr. Carver. Miss George, a charming contralto, exhibited dramatic temperament and a lovely voice in the aria from "Samson and Delilah." Mr. La Forge received an ovation for his two piano numbers, his own "Romance" and "Etude de Concert" by MacDowell, and was obliged to give several encores.

Ellen Rumsey Scores with Orpheus Club

The second concert of the thirty-second season of the Newark (N. J.) Orpheus Club, Dr. Arthur Mees, director, was given April 20, with Ellen Rumsey as soloist. She was heard in an aria from Meyerbeer's "Huguenots" and two groups of songs by Schubert, Schumann, Tchaikowsky and Brahms. According to the Newark Sunday Call, Miss Rumsey's enunciation was distinct, her vocal production perfect, and her understanding of the poetic content of the songs intelligent.



Opera Comique

18th Century elegance on the present day concert stage. Lucy Gates presents *La Serva Padrona* by Pergolesi.



Any one with the requisite money and a desire for adventure can produce Opera Comique. He can hire everything from wigs and patches to principals and set the masquerade a-going. It takes however more, very much more to produce it properly. It takes first of all ELEGANCE. It takes not only a knowledge of, but the ability to portray the extravagances, the super-refinements, the preciousness of the period in which these classics were written, mainly for the delectation of kings and courts.

No one is better fitted vocally or histrionically to sing these operas than Lucy Gates. Most of them might have been written for her, especially is this so of *La Serva Padrona*, by Pergolesi one of the oldest operas extant written in 1733, which, sung in English under the title of *The Maid-Mistress* she has produced and will take on tour next season.

Lucy Gates began by retaining T. M. Cleland the foremost designer in America and it is after his drawings and models that the production is staged. Also she has the assistance of the famous Little Symphony which is patterned directly after the small but perfect ensembles of the day of Pergolesi.

From first to last every effort has been made to eliminate the obvious and theatrical and to render this exquisite miniature in the subtle manner and in the fine spirit of that hey-day of art,—the Italian Renaissance.

The tour for *The Maid-Mistress* is routed during March, April and May. The price en route is Sixteen Hundred Dollars.

METROPOLITAN OPERA HOUSE, PHILADELPHIA, RECENTLY:

One of the most delightful evenings of the musical season.—*Philadelphia Record*.
La Serva Padrona proved wholly delightful.—*Philadelphia Ledger*.
It was a wholly praiseworthy performance.—*Philadelphia Bulletin*.

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TITO SCHIPA

Boston and New York Acclaimed him last November as "Prince of Recitalists." Now Chicago Adds Its Praises:

(First Chicago Recital, Orchestra Hall, April 24, 1921)

"THE city's favorite Italian tenor, Tito Schipa, who, for the last two seasons with the Chicago Grand Opera Association, has won his enviable place in our musical life through sheer merit, gave a recital at Orchestra Hall yesterday afternoon before a large and enthusiastic audience.

"Although his program was a generous one, comprising some fifteen songs and arias, Mr. Schipa's success was so marked that he could easily have doubled the number to the enjoyment of his public.

"I was glad to be able to hear his own 'Ave Maria' sung in exquisite voice and style. Mr. Schipa has the gift of creating and transcribing melody, so that his composition has the attraction of pleasing.

"I am sure it will find favor in concert hall and church.

"In his modern Italian group Mr. Schipa handled his voice like a virtuoso, and with a combination of qualities difficult to excel, a very lovely mezza voice and genuine talent for artistic phrasing. The temperamental coterie of the audience shouted for various favorites, so that there were cries for 'Mignon' and 'Tosca,' but Mr. Schipa simulated sudden deafness and sang neither.

"If I were to single out any particular part of the program for special praise, I think I would give the palm to Mr. Schipa's ravishing phrasing of the Oeslan song from Massenet's 'Werther.'

"The entire afternoon was a continuous triumph for this exceedingly modest, sympathetic and talented singer, whose reappearance at the Auditorium in the autumn will be awaited with keen pleasure."—Chicago Evening American, April 25, 1921.

"Tito Schipa, who made lyric tenor roles, things of delight in the two seasons he has been with the Chicago Opera Association, accomplished the same thing with a song recital at Orchestra Hall yesterday afternoon.

"It was his first song recital in Chicago, a somewhat surprising fact, since recitals of such a kind are none too common.

"The poise, the dignity, the innate high artistic breeding of the man were enough in themselves to mark something out of the ordinary. Add to these a voice with a nap on it like a heavily piled velvet, a control that makes him capable of anything in the lyric tenor category, and a never-failing, graceful charm of manner, and you have a something uncommonly persuasive in the way of song recitals."—Chicago Daily Journal, April 25, 1921.

"Tito Schipa, is an opera singer who knows how to sing, consequently he is quite as much at home in songs on the concert platform as in arias upon the stage. A man who has had the vocal routine which fits him to sing the old Italian repertoire can always sing songs, whereas a man can make quite an impression in the modern declamatory operas without really understanding anything about the art of song.

"In addition Schipa has feeling for music and an agreeable stage presence; therefore, he will make a success on the concert stage.

"Mr. Schipa satisfied the public and gave cause for sincere admiration to those who appreciate the art of singing. The tone was lovely in quality, always in tune and produced with gratifying ease—the sort of singing that we have heard him do so many times on the stage of the Auditorium.

"He also appeared to good advantage as a composer, since he sang an 'Ave Maria' of his own composition, which so pleased the public that he had to repeat it.

"He was recalled times without number."—Chicago Post, April 25, 1921.

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CINCINNATI PLAYS HOST TO THE OHIO F. OF M. C.

Excellent Attendance and Interesting Meetings Mark Annual Event—C. S. O. Gives Wagner Program—Final Matinee Musical Club Concert—Notes

Cincinnati, Ohio, April 2, 1921.—The annual convention of the Ohio Federation of Music Clubs was held in this city on March 30, 31 and April 1, at the Hotel Sinton. An address of welcome was delivered by Mrs. Edgar Stillman Kelley, and the convention was opened by Mrs. Arthur Bradley, of Cleveland, who is president. After the address of welcome there was a business session. The principal feature of the first day, however, was the competition for the four prizes of fifty dollars each for the best woman vocalist, the best violinist and pianist. The contest was in charge of Mrs. Charles McDonald, vice-president of the federation. Among the successful contestants were the pupils of Minnie Tracey, of this city, who captured the prizes as vocalists. The successful winners were Helen Kessing, soprano, and Arnold Schroeder, bass. The piano contest was won by Marion Slingluff, a pupil of Mme. Liszniewska at the Cincinnati Conservatory of Music. Herman Posen, of Cleveland, won the prize for the violin contest, the rules being that each winner must have received his or her entire musical education in the United States.

In the evening the delegates to the convention were entertained at the College of Music, where the fourth concert of the subscription series of that institution was given by the College String Quartet, assisted by members of the Cincinnati Symphony Orchestra. After the concert a reception was held in the drawing room of the Schmidlapp Dormitory, with members of the college faculty, its directors and their wives, Manager J. H. Thuman and Mrs. Thuman receiving the visitors.

The morning session on the second day was held at the Cincinnati Woman's Club, followed by a program given by the Woman's Musical Club. Addresses were made by Mrs. Frank A. Seiberling, of Akron, who is president of the National Federation of Woman's Clubs, and by Mrs. Arthur Bradley, president of the Ohio State Federation, who told of musical activities in Cleveland, where she resides, complimenting Cincinnati as an inspiration of its larger activities in musical ideas.

In the afternoon a visit to the Rockwood potteries and the Art Museum and an automobile ride were enjoyed by the visitors. The evening was given over to a program at the Cincinnati Conservatory of Music, which was devoted entirely to compositions of Ohio composers. This was followed by a buffet supper at which Bertha Baur was hostess.

The final session of the convention was held at the Hotel Sinton, which brought to an end the business of the meeting. In the afternoon the delegates attended a concert at Emery Auditorium, given by the Cincinnati Symphony Orchestra. A visit to the picture gallery of Mr. and Mrs. Charles P. Taft followed, and the convention came to a close. It was conceded that this was the best attended convention held in recent years and that a number of new ideas were developed that will undoubtedly prove of value in both the teaching and concert field.

The College of Music concert had a large number present to enjoy the event. So far as is known the quintet for clarinet and strings, op. 115, by Johannes Brahms, has never been played here before. It was most delightful. The other work was the septet of Beethoven, arranged for violin, viola, cello, contrabass, clarinet, French horn and bassoon. This had not been heard in this city for the past seventeen years, when three of the movements were performed at a concert given by the Matinee Musical Club. The performance was enjoyable and the concert one of the real gems of the season.

One of the most enjoyable events in musical circles in recent months was the program made up of compositions exclusively by Ohio composers, heard at the Cincinnati Conservatory of Music. The program was varied and included a number of delightful selections for both voice and instruments.

At the request of the patrons of the Cincinnati Symphony Orchestra concerts, the eleventh pair of the series, which was given at Emery Auditorium on April 1 and 2, was devoted entirely to the works of Richard Wagner and was exclusively an orchestral event. It has been some time since an all-Wagner concert has been heard here, and the occasion was therefore a little unusual. At the first concert the delegates to the Ohio Federation of Music Clubs were present. Under the direction of Eugene Ysaye the members of the orchestra proved fully up to the requirements of the numbers.

FINAL MATINEE MUSICAL CLUB CONCERT.

The fifth and last concert of the season was given some days ago by the Matinee Musical Club in the Hotel Gibson ballroom, the audience being large and appreciative. The feature of the event was the playing of the New York Chamber Music Society, with Eva Gauthier as soloist. The event proved to be very enjoyable, and the various numbers were rendered in a way that brought forth praise. The object of the Matinee Musical Club is to bring to this city musical attractions of more than ordinary merit not previously heard here, and the past season has been a notable one in this respect.

NOTES.

The Norwood Musical Club gave a delightful concert at the Norwood High School Auditorium recently, when Edna Swanson Van Haar appeared as soloist. Her fine contralto voice was heard to advantage in songs by old and modern composers.

The members of the Bach Society of Cincinnati rendered an excellent concert recently in honor of the two hundredth anniversary of the great master.

A unique concert was held recently at the Cincinnati Art Museum, when a number of ancient instruments were played. It was called the first "Old Instrument Concert," and was given under the direction of Carl Wunderle and a special committee. A large audience was present to enjoy the novel affair.

The Omicron Chapter, Sinfonia Glee Club gave a concert at the Cincinnati Conservatory of Music, March 29, the program being made up of numbers chiefly by American composers. The concert was given under the direction of

John A. Hoffmann. The soloists were Dan Beddoe, tenor, and Karl Kirksmith, cellist.

The Choral Art Society of Camp Washington, under the direction of John J. Fehring, gave its initial concert at the Washington School Auditorium, April 1.

An attractive concert was given by the pupils of Romeo Gorno, assisted by the pupils of Giacinto Gorno, of the College of Music, recently.

Favorable reports have been heard by Bertha Baur, of the Cincinnati Conservatory of Music, telling of the fine work being done by Harold Morris in his second recital in New York. Mr. Morris received his entire musical education at the above institution, where he made a fine record both as pianist and composer.

Doris Devore, a pupil of Frederic Shailer Evans, was heard in a piano recital at the Cincinnati Conservatory of Music on Wednesday evening, March 30. Miss Devore, who is a most serious minded student, a graduate of 1920, accentuated the fine impression she had previously made in recitals. She has a fine musical sense that penetrates her interpretations. Her technic is clean and virile and she plays with a comprehensive sweep that gives promise of more than the ordinary career.

The Monday Musical Club held an impromptu musicale at the home of Mrs. Charles Towne recently, with a varied and interesting program. W. W.

Birmingham (Ala.) Holds Festival

The Birmingham (Ala.) Orchestral Society held its first annual music festival in the Jefferson Theater, April 29 and 30. Three interesting programs were arranged for Friday evening and Saturday afternoon and evening, and some excellent artists were presented. The first concert brought Grace Kerns as soloist, with Edna Gockel-Gussen at the piano. Miss Kerns gave a thoroughly artistic rendition of an operatic aria, and she also gave much pleasure in a group of songs, which included Grey's "Messages" and La Forge's "Song of the Open." The Birmingham Symphony Orchestra, Ferdinand Dunkley, conductor, presented the remainder of the program, closing with Percy Grainger's "Shepherd's Hey."

What with numbers by the orchestra, the Treble Clef Chorus of the Music Study Club, and such soloists as John Hand, tenor; Rebecca Bazemore, contralto, and Bettie Gilmore, harpist, it was inevitable that much enthusiasm should be shown in the matinee concert. Mr. Hand, accompanied by La Var Jensen, won the hearts of his hearers with his first number, the "Cielo e Mar," from "Gioconda." The tenor also was heard in a group of songs, scoring especially with Ferdinand Dunkley's "The Errand of the Rose."

Saturday's program was called "Choral Night," and enlisted the services of the orchestra, the festival chorus, Miss Kerns, Mrs. C. Guy Smith (contralto), Mr. Hand and Forrest Dabney Carr (bass). The orchestra played Bizet's suite, "L'Arlesienne," and two of Percy Grainger's works. Miss Kerns was the soloist for the first half of the program, singing with her accustomed skill a group of songs by Curran, Spross, Del Riego and Richard Hageman. The entire second half of the program was devoted to Rossini's cantata, "Stabat Mater," presented by the chorus, all the soloists and the orchestra.

Activities of Klibansky Studio

Sergei Klibansky, the New York vocal instructor, announces new engagements for his pupils. Helen Riddell has been engaged for a ten weeks' tour in June; she sang April 8 at a recital in Henderson, Ky., and April 21 at the Kentucky Music Teachers' Convention; March 1 she gave a successful recital at the Louisville Conservatory of Music, Louisville, Ky. She is soloist at the First Church of Christ (Scientist) and at the Jewish Temple Brith Shalom. Ruth Witmer has been engaged for a twelve weeks' tour of the New England States, starting in June. Ruth Percy, before leaving for her Pacific Coast tour, had the following appearances: At the Arts Assembly, Republican Club, Brooklyn Woman's Club, Society of New York State Women, and a recital at the private home of Mrs. George A. Carden.

Emma Keller May sang for the Copstone Masonic Order of New York City on the evening of February 25, also for the W. G. Cornell & Co. April 26; she was engaged for a private recital at the home of H. H. Raymond March 11, and was soloist at the Elks Club, White Plains, N. Y., March 14. Gladys Pearson appeared successfully at the Woodbridge Women's Club, Woodbridge, N. J. Adelaide de Loca is the alto soloist at the Throop Avenue Presbyterian Church, Brooklyn, N. Y. Lotta Madden made a successful appearance with the Los Angeles Philharmonic Orchestra March 13. Milton Bevan has been engaged as tenor soloist at the First Reformed Church at Jamaica, L. I. Walter Hayn has been engaged to sing at the First Baptist Church, Tarrytown, N. Y.

Easton Congratulated for Success at Metropolitan

Under recent date, one of the important New York newspapers ran an impressive tribute to the genius of Florence Easton. The occasion that brought forth this article was the appearance of the prima donna after the close of the regular opera season in a special performance of "Madame Butterfly" for the Masonic Fund Benefit. The tribute itself ran as follows: "Miss Easton is to be congratulated on her excellent record at the Metropolitan during the season just closed, when she remained to the last one of the principals who could always be relied upon. Her performance last night gave added proof of her ability to carry leading soprano roles, and it must be admitted that her vocal interpretation of the score allotted to the little Japanese wife was the best heard at the Metropolitan during the most popular days of this opera. Her dramatic scenes from the almost childlike sweetness of Cio-Cio-San's early days of romance to the sad and tragic climax of her dream were done with artistic impressiveness."

Leonard Delights in White Plains

Laurence Leonard, baritone, sang in White Plains before a delightful and appreciative audience. Among Mr. Leonard's numbers were "Carnaval," "Fourdrain," "Il Neige," Bember, and the prologue from "Pagliacci," which brought forth a storm of applause. He was obliged to add many encores.

What the Critics Say



about Ruth Ray

ORCHESTRAL APPEARANCES

NEW YORK PHILHARMONIC

"Young, ardent, with a temperament and imagination that never destroy her remarkable technique."—*Katherine Lane, Evening Mail.*

CHICAGO SYMPHONY

"Tone is notably of vibrant warmth and depth."—*Herman Devries, Evening American.*

"She has valuable gift of personality."—*Edward C. Moore, Evening Journal.*

NATIONAL SYMPHONY (N. Y.)

"Her tone is exquisite and it is large . . . fine musicianly manner and plays with plenty of spirit."—*Paul Morris, Evening Telegram.*

MINNEAPOLIS SYMPHONY

"One of the most satisfactory instrumentalists heard at these concerts for a long time. Poetry, dignity and a consciousness of romanticism, without affectation or over-emphasis."—*James Davies, Tribune.*

"Her tone, always musical and true, was used in the service of resourceful and polished technique while she stood in intimate rapport with the intensely lyrical spirit of the work."—*Victor Nilsson, Journal.*

BALTIMORE SYMPHONY

"A technic of the fullest development and a warm insinuating tone of refined quality and succulent sweetness."—*G. K., Evening Sun.*

"Possibly the most beautiful single thing she did was in the beginning of the andante movement, when the luscious melody seemed ennobled by her playing."—*J. N. C., The Sun*

CONCERTS and RECITALS

BALTIMORE, Md. (Peabody Institute)

"Her work throughout was poetic and always virile."—*News.*

"A tone of unusual breadth . . . its fullness and dignity prove very arresting."—*Sun.*

"A purity of intonation that was amazing by its absolute perfection."—*Evening Sun.*

DECATUR, Ill. (Milliken Conservatory)

"Winsome personality . . . wonderful skill . . . vivid coloring."—*Review.*

"Delicacy and beauty of tone characterize her playing."—*Herald.*

MOUNT VERNON, Ia.

"Abundant technic, a marvelously rich, thrilling tone and an exquisite musical sense. America need not wait to be proud of Ruth Ray—she is already a great artist."—*Mrs. Otis Moore, Hawkeye.*

"At times her tone would seem ethereal and mystical. Then again almost that of a cello with a truly ravishing quality."—*Dr. W. H. Shields, Banner.*

BANGOR, Me.

"Masterly musicianship . . . a charm of personality, peculiarly feminine . . . grace of bearing, simple, yet stately, a radiant glow of youth flowing through all her work."—*News.*

HER POPULARITY WITH AUDIENCES

BALTIMORE AMERICAN

"Created a furore."

BALTIMORE SUN

"Applause reached the proportions of a genuine ovation."

NEW YORK EVENING TELEGRAM

"The audience demanded two encores. Even the members of the orchestra applauded."

CHICAGO EVENING JOURNAL

"Her reception by the audience was more than merely cordial, but warm to the point of enthusiasm."

CHICAGO HERALD-EXAMINER

"Proved a sensational success."

NEW YORK EVENING MAIL

"Swept her audience along with her with the first stroke of her eloquent bow."

BALTIMORE NEWS

"Possesses the power by simplicity of manner to make a direct appeal to her audience."

DECATUR REVIEW

"A purity of tone and beauty of phrasing that went straight to the hearts of her hearers."

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PARIS

(Continued from page 7.)

"Chanson perpetuelle" of Chausson, Mme. Freund was accompanied very sympathetically by the Chailley Quartet. The pianist, Mme. Chailley, played the Schumann "Scenes of Childhood" with excellent taste.

THE LAST COLONNE CONCERT.

The nervous, impulsive style of the average French conductor causes unexpected interpretations of the German school. Thus at the last of the Colonne concerts the "Meistersinger" overture and "Eroica" symphony acquired surprising nuances and accents which offered a rather sharp contrast to the more accustomed conceptions of Nikisch, Weingartner and Strauss. However, Mr. Pierné's interpretations of these master works were at all events incisive, vigorous and sharply contrasted. One of the finest performances offered by this program was César Franck's "Chasseur Maudit." The ever colorful "Mother Goose" of Ravel was ardently appreciated by the youthful element, which was generously represented in this audience. Virtuoso tests of each individual choir of the orchestra were furnished by Stravinsky's berceuse, "Firebird," and by the same author's "Jeu d'Artifice" ("Fireworks").

A PROMISING CELLIST.

A young cellist, who may be expected to make a career, is Roger Mandez, who was recently heard at a concert given by Mme. Fournier, the gifted pianist. Youth is the golden hour in the forming of talent, and in this respect young Mandez has already scaled many rounds on the ladder of a career, as his playing is already characterized by a tone so big as to seem positively enormous in the small Gaveau Quartet Hall. Not only was thorough tutelage evident, for Mandez has the more substantial strata of real talent and one perceives the outbudding of an individuality which is already showing giant strides in the making.

FINAL HASSELMANS CONCERT.

The approaching departure of Conductor Hasselmans of the Opera Comique was doubtless the powerful magnet which made a "Pelleas and Melisande" matinee a box office success at least for the period of one day. Mr. Hasselmans' engagement as substitute for Mr. Wolff at the Metropolitan Opera of New York and also his summer season at Ravinia Park are all well known facts in American musical circles. At the moment of his imminent departure the Parisian also woke up to the fact, and turned out in numbers to voice the general enthusiasm for the genial conductor.

THE ANCIENT INSTRUMENTS.

At the Salle Pleyel, the Society of Ancient Instruments transported us back to the days of Destouches, Campra, Desmarest, Montigny, Niccolini and Lesueur—a musical transformation eagerly acquiesced in by the audience, whose mute attention attested that the gay, naive melodies of the eighteenth century were a profound relief from modern sophism. No member of the Casadesus quartet possesses any special virtuoso qualities, yet the organization is known all over Europe and America.

RISLER PAYS NO ROYALTIES.

The antagonism of the French musician to the author's tax on performances came into the foreground at Edouard Risler's ninth concert at the Ancient Conservatory. Instead of hearing works by Gabriel Fauré, Reynalde-Hahn and Ravel, your correspondent was surprised to find upon arrival that the audience was being regaled on Beethoven's C minor violin and piano sonata and pieces by Couperin, Chopin, etc.

The reason is not far to seek. As heretofore mentioned in these columns, the French taxes on musical concerts may amount to as much as 17 per cent. of the gross receipts (author's tax, poor tax and government tax). Mr. Risler's receipts are usually large enough to prevent the tax being felt as onerous. But though this particular Friday did not fall on the thirteenth (it was April 15, to be exact), the attendance was slight. There was perhaps enough of a crowd to pay expenses minus the tax. Seeing himself obliged to pay the tax out of his own pocket, the pianist elected to change his program completely to avoid a personal loss. And herein he found his audience in full sympathy with him. Having found a topic of conversation out of the ordinary, the audience seemed more than usually pleased, as seen in the insistency of the ovations tendered the pianist.

A BACH TRIPLE CONCERTO.

Mark Hambourg, famous Russian pianist, played the Bach concerto for two flutes and piano in collaboration with Messrs. Delangle and Danis at a Saturday matinee concert of the Pasdeloup Orchestra at the opera. Although beautifully rendering the Bach concerto, Mr. Hambourg received the greatest ovation after his stirring virtuoso performance of the Hungarian fantasy by Liszt. The plaudits of the

audience were fairly never ending and caused Mr. Hambourg to reappear on the stage again and again. A novelty introduced here by the conductor, Rhéne Baton, was "Ragamalika," a curious composition by Delage, interpreted by Miss Romanitza. The new orchestration of Stravinsky's "Fire Bird" was also here presented.

Raoul Gunsbourg's Monte Carlo Grand Opera Company closed its season with a Sunday "Parsifal" matinee. An unusually large crowd was present at this performance.

NEW CHAMBER WORKS.

On the afternoon of the nineteenth there was offered at the Gaveau Quartet Hall the audition of Paul Paray's string quartet, and a violin and piano sonata by Marcel Dupré. A superb interpretation of Paray's quartet was given by the Carembat String Quartet, and we are glad to sing the praises of its splendid ensemble work. The first and third movements interested especially in beauty and originality of development. The second seemed weaker by reason of its suggestive reminiscences—although to be candid, one would have been at a loss to specify just what composer he was being reminded of.

In the Dupré sonata we were afforded the pleasure of hearing the composer at the piano, as the official pianist of the occasion. The violin part was entrusted to the excellent artist, A. Massie. Thereafter, not a dull moment! In a city so deluged with concerts at the present moment it is nevertheless rare indeed to hear two artists able to

"Sang with much grace and with felicitous and characteristic expression. Her French diction is excellent."

—New York Times.

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render a perfect blend of taste and talent. A very few minutes audition of this ensemble left no doubt as to the high musical value of Dupré's sonata. Although primarily an organist, Mr. Dupré was seen to be a pianist of rare attainments. His sonata is modern, interesting and difficult of interpretation. Fortunately for our full appreciation of the work Messrs. Massie and Dupré were able to keep the idea of its difficulty well in the background.

OTHER CONCERTS.

The strange color and rhythms of Deodat de Severac's works were given prominence at a concert dedicated to this composer's memory at Erard Hall, April 19.

Roger Mendez, a youthful artist of pleasing personality, gave another cello recital at Gaveau Hall—a recital confirming our former estimate of his talent.

A very extraordinary violinistic gift is that possessed by Jelly d'Aranyi. If she is not of Hungarian nationality, Miss d'Aranyi at least has all the fiery characteristics of that race. It is quite safe to predict that hers will be a prominent career, as she already has the fire and the ease of execution of which great violinists are made.

KOUSSEWITZKY'S RUSSIAN FESTIVAL.

Forty-seven vocal and instrumental concerts and recitals* competed for public favor the past week, including the Flonzaley's, Risler, Germaine, Schnitzer, Philipp, Hub-

bard, Caponsacchi (cellist), Brailowsky, and the Russian Music Festival, conducted by Serge Koussewitzky. That Koussewitzky made a conspicuous success bears witness to the fact that in Paris great conductors are more rare than the proverbial hen's teeth—also that they are appreciated when discovered. Therefore, while it would be ungrateful not to underline the values of the musical attractions above mentioned, we would surely be devoid of local perspective if we did not reflect the public's amazement at the unsuspected prowess of Koussewitzky—a conductor hitherto known only in the guise of contrabass virtuoso.

In the first place Gaveau Hall was filled to its last nook and cranny, from the orchestra to the top balcony, as the advent of Koussewitzky had been discussed well in advance of the concert, and all musical nationalities were well represented in the audience. Immediately in Glinka's "Russian and Ludmilla" Koussewitzky brought into the foreground new and unaccustomed gradations from pianissimo to piano. Also the artistic, genuinely "Russian" coloring bespoke a radical departure from the indeterminate and the mediocre. The "Night on Bald Mountain," by Moussorgsky, opened up a vista of orchestral virtuosity and masterly nuance which emotionally brought his audience to a point of red-heat. These strongly gripping crescendos, individualistic moods of fortissimo marcato, and the new wonderful gradations from pianissimo to piano and pianissimo al forte, were, in effect, the heralding of a new conductorial era in the French capital. Moussorgsky and Liadoff were also represented on the program.

Joseph Press was the soloist of the evening. This cellist has not been heard in Paris for many years. His interpretation of Tchaikowsky's variations on a rococo theme was in accord with its dignified traditions, and left us with the impression that the soloist would neither cause us to descend to dismal depths nor bear us upward to a soaring height.

Scriabine's "Ecstasy" was performed for the first time in Paris and Koussewitzky may be said to have reached the extreme summit of virtuosity. To merely state that the audience was enthusiastic would be modest praise for Koussewitzky who was greeted by an immense ovation transcending anything heretofore witnessed in Paris.

VERY, VERY MODERN.

A matinee given by Charles Hubbard caused me to miss a first performance of a violin and piano sonata by Paul Paray, the two concerts being at the same hour and widely distant the one from the other. The Hubbard matinee was of more than passing interest because of the novelties to be performed, and the fact that many of the modern songs were accompanied at the piano by their respective composers. Loeffler's melodies are not frequently heard in France. Although favorably received by the almost exclusively French public, they were of course not as well understood as the immediate neighbors of this group—the two d'Indy songs ("Moonlight" and "Maritime" song). Pierre De Breville accompanied his own songs. "Enchanted Forest," "Childe Harold" and "Sleep."

Their originality of style assumed full value in the light of Mr. Hubbard's perfect clarity of diction and his lucid style. Louis Aubert's songs were grateful vocally, although they did not appear to reflect and decided personal tone. That they were quite the opposite of "modern" is not necessarily a stigma in itself, even in a modern recital.

The novelties of the day were Darius Milhaud's songs—"Departure," the "Azalee" and the "Roaring Frost" (the latter sung in English). "The Departure" is, to my ears, beautiful. As accompanied by Mr. Milhaud its polytonality gains clarity in soft sotto voce effects—in confirmation of Milhaud's famous theory—that emotional effect of either pianissimo or of forte are redoubled in works which are built upon the new polytonality. The system of polytonality (the simultaneous use of several tonalities) while not new today, still remains the latest word in music, its possibility of development being entirely without limit. Milhaud gets some very wonderful effects in this manner. His "Azalee" is an effective song, quaint in rhythm and tonality. One of the features of the accompaniment are the wild runs to the treble of the piano, immediately followed by double pianissimo trills in the middle section of the accompanying instrument. Mr. Hubbard achieved great artistic distinction in his rendition of these two songs. Herein the singer is thrown entirely upon his own resources. He is tonally deserted and abandoned. The only saving feature of the "Roaring Frost" was the singability of its vocal part as the crashing cacophony of its ultra-Ornstein accompaniment was as unsparing of the "bark" as it was the "bite."

Adolphe Hallis was co-artist with Mr. Hubbard. Hallis is a very able pianist. If he played only moderns, it was

(Continued on page 58.)

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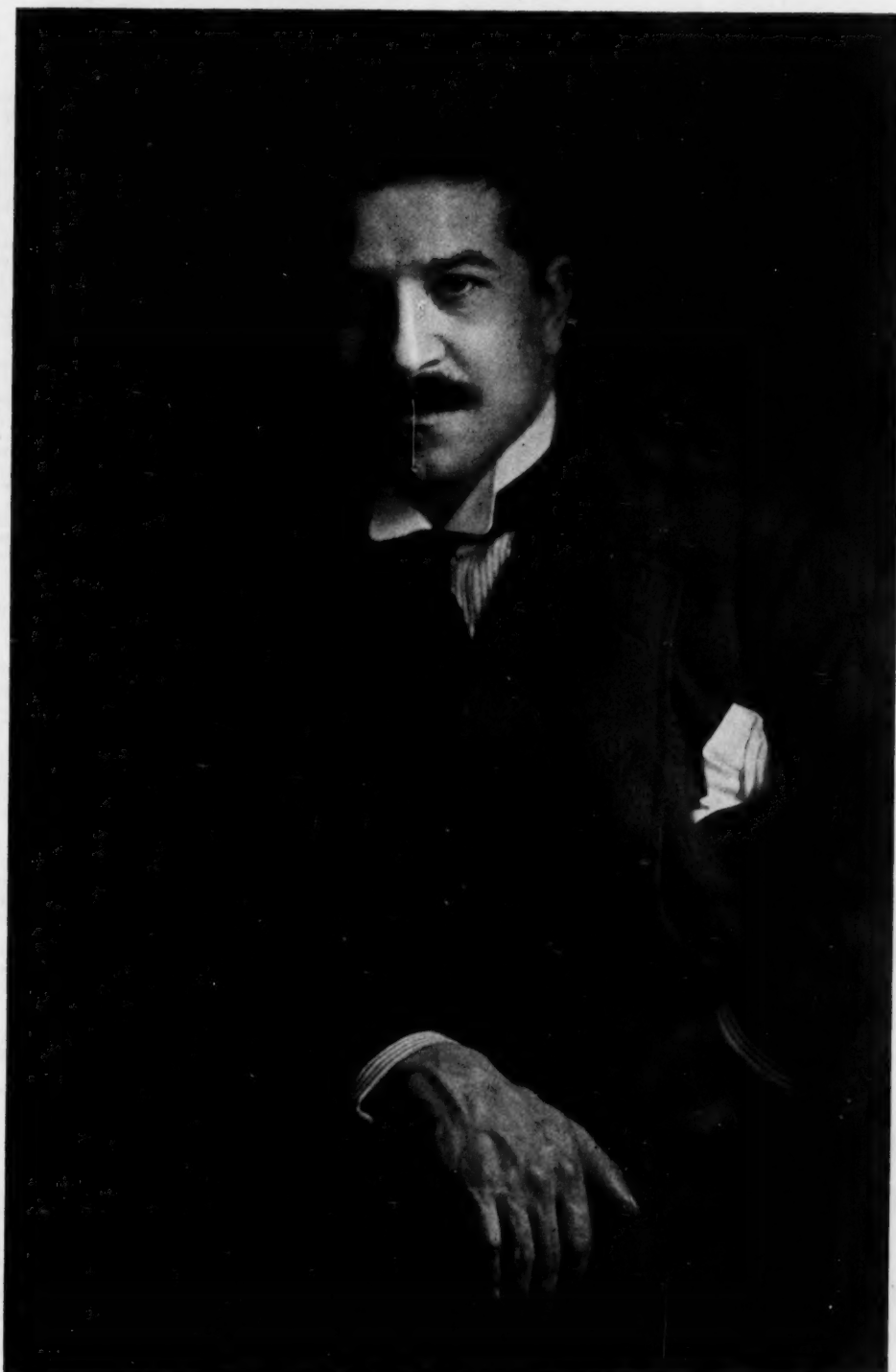
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HAVANA'S ACTIVE SEASON

Havana, Cuba, April 30, 1921.—Adolfo Bracale will open his May season in Havana on the sixteenth with the following list of artists: Tito Schipa, Rosina Storchio, Giuseppe Danise, Eduardo Faticanti, Angeles Oteín, Ofelia Nieto and Vincenzo Bettoni. The director for all the operas will be Alfredo Padovani, who has held the post with only a very occasional change during the entire season here. The repertory is a bit out of the ordinary and has, with the artists mentioned above, interesting possibilities: "Hamlet," "Manon," "Lucia," "La Sonnambula," "Butterfly," "La Traviata" and "Mignon." It is planned to build the climax of this season of six operas around the inauguration of the new President of the Republic, Dr. Alfredo Zayas. This celebration will take place on the twentieth, which is also Independence Day, and needless to say the cause of a prolonged and quite wonderful holiday.

RUDOLPH GANZ GIVES THREE EXTREMELY SUCCESSFUL RECITALS.

The Cubans found Rudolph Ganz an interesting and decidedly likable personality. As to his playing Ganz was in his happiest vein for each of his three recitals and quite outdid himself. They not only admired his playing, they fairly stormed until he added encore after encore lengthening his program greatly. The National Theater was crowded almost to the point of discomfort, but it was a gay throng and a most appreciative one. Perhaps of all the things that he played, those from his own pen were the most keenly listened to, for it is not every day in the week that Cuba has a chance to hear a composer play his own works. Again, however, they took great pleasure in the Chopin groups, as well as the Debussy (which were exquisite—the Ganz fingers seem to grip Debussy) and the Liszt. Altogether, it must be said that the Pro-Arte Sociedad made a very wise choice when it brought the new

director of the St. Louis Symphony here for a series of recitals. It has been five or six years since his only other appearance here, but something seems to tell us it will not be so long again.

"L'HISTOIRE D'UN PIERROT" EXQUISITE PANTOMIME.

Quite the nicest thing that has been seen here or elsewhere in many a long day was the little company of Valle-Csillag which drifted quietly into Havana to give a bit of operetta. The story of Pierrot is an undeniably attractive and appealing one, but it is seldom that one is given an opportunity to see it portrayed in the perfection of detail that was evident on this occasion. There was nothing that one could have wished changed—it was like a miniature.

Zoé B. FABER.

Radamsky on Tour with Hambourg Trio

Sergei Radamsky, the Russian tenor, whose recitals in New York and Boston have revealed him especially adept in the interpretation of his native music, has just returned from a Western tour with the Hambourg Trio. Mr. Radamsky took the place of J. Campbell-McInnes, the English baritone, who had to disappoint through illness. The cities visited included Benton Harbor, Mich., where the concert was under the auspices of the Monday Musical Club; Fulton, Mo., in the William Woods College course,



SNAPPED AT PITTSBURG, KANS.

Left to right: Sergei Radamsky, Boris Hambourg and Jan Hambourg.

and at Pittsburgh, Kan., as one of the numbers in the annual festival of the State Normal College. Although absolutely unknown in the West hitherto, Mr. Radamsky made such a favorable impression wherever he was heard that already requests for return dates next season have been received by his manager, Daniel Mayer.

Ebeling-Reimherr-Soder-Hueck Success

Ellie Marion Ebeling, dramatic soprano, artist pupil of Mme. Soder-Hueck, who is well known to New York concert audiences, created another big success as soloist at a concert given at Pioneer Hall, Hasbrouck Heights, N. J., May 2, under the direction of Prof. A. Hartung. Miss Ebeling sang "Il Bacio" (Arditi) with flexible and brilliant voice, and the Bach-Gounod "Ave Maria," with obligato by Gustav Hagenah, violinist, and William Ebann, cellist. The effect of this number was beautiful. She later gave a group of songs, "There Is No Death" (O'Hara) and "Springtime" (Weil) in fine style, so that she had to add

an encore after each appearance. Miss Ebeling, who has been frequently heard here and elsewhere in concert and opera, singing Lady Harriet in "Martha," Agatha in "Freischütz," Rosalie in "Fledermaus," etc., with decided success, steadily improving in her vocal art, is lately arousing widespread attention. Her voice is of great range, with dramatic power and skill as well as beauty and control of vocal art and delivery.

Another representative of the Soder-Hueck bel canto art, George Reimherr, the well known concert tenor, gave a song recital at The Academy, New York, the same evening. A selected program was rendered in various styles and languages by Mr. Reimherr, who has made a reputation for his unusual programs. His interesting new American compositions, as well as rare songs of nations unknown in this country, brought forth among others, "Cloudless, Ye Skies" (Stojowski), "The Rosebud" and "Midsummer-Day's Dream" (Palmgren), "Thou Silvery Moonbeams" (Dohnanyi) and "Ah, the Torment" (Paderewski). Of the group of Russian songs, a Gretchaninoff number, "Thou Art an Angel," was of special interest, and was beautifully rendered and repeated, as were several of his songs in the former group, among them "Ah, the Torment" (Paderewski). A large and fashionable audience listened with keen interest and pleasure to Mr. Reimherr's beautiful and skilful song rendition. Among those present were many persons in the professional and social world, for Mr. Reimherr in the course of years has gained a large following.

Jessie Fenner Hill's Pupils Active

Among the artist pupils of Jessie Fenner Hill who recently made successful appearances mention must be made of the following: Gertrude Lang, soprano, who appeared in concert in New York on April 10, May 3 and 24, the latter being a return date; Harold Bonnell, bass soloist at the Baptist Church, Plainfield, N. J., who sang in concert in Plainfield on March 31 and in Scotch Plains, N. J., on April 15; Amelia Coleman, contralto, soloist at Emory Church, Jersey City, N. J., who appeared on April 28 as Katisha in a production of "Mikado" in Jersey City, and was reengaged to fill the same role on June 2 in Hoboken, N. J.; Nannette Guilford, soprano, who stepped from studio to prima donna of the Century Roof, New York, and remained until the close of the season.

Miss Guilford's voice, which is a brilliant soprano of wide range, has been favorably commented upon. In addition to her duties at the Century Roof, she appeared in concerts in New York on the following dates: March 6, April 3 and 10. Mabel Sherman, soprano, is on a concert tour of several weeks' duration, appearing in Hamilton and Toronto, Canada, as well as Chicago and intermediate points. Anna Staudt, soprano, appeared in concerts in New York on April 4 and in Jersey City, May 2. Jeanette Thomas, soprano, sang in concert in New York on April 28. Other pupils of Mme. Hill prominently before the public are Berta Donn, soprano; Louise Controy, soprano; Anna Tunny, soprano, and Emma Stephens. The latter is filling numerous engagements based on her programs of "Personality Songs" and "Pianologues," which are securing for her many new and return engagements.

El Pasoans Applaud New York Philharmonic

El Paso, Tex., April 19, 1921.—El Paso's brilliant musical season was brought to a close on Sunday afternoon, April 17, with an excellent concert at Liberty Hall by the New York Philharmonic Orchestra, conducted by Josef Stransky. Liberty Hall seats about 4,000 people, and it was comfortably filled. On account of the large seating capacity popular prices prevailed, and people from all walks of life were in attendance. Ovarations were given Conductor Stransky and Associate Conductor Henry Hadley.

The opening number—the prelude, choral and fugue (d'Albert) by Bach—was a masterly rendition and was played with scholarly dignity which was thoroughly enjoyable. The greatest ovation was given after the magnificent rendition of "Francesca da Rimini," by Tchaikowsky, the audience recalling the conductor six times.

Henry Hadley directed his own composition, "The Culprit Fay," which was very charmingly rendered. He was recalled and recalled. He conducted the next number, "Capriccio Espagnol," and as an encore presented "Anitra's Dance" and "The Hall of the Mountain King" from the "Peer Gynt" suite. The other numbers on the program were entracte and ballet music from "Rosamunde," Schubert, and overture, "Leonore," No. 3, Beethoven.

It is to be hoped that Stransky and his orchestra will appear again in the near future, as it was one of the most enjoyable concerts El Pasoans ever listened to. S.

Danise Singing in Cuba

Giuseppe Danise, baritone of the Metropolitan Opera Company, whose first season with that organization has been an eminently successful one, is now under the management of the International Concert Direction, Inc., Milton Diamond, director. During the Metropolitan's recent season in Atlanta, Ga., Mr. Danise appeared in "Aida" and also as Gerard in "Andrea Chenier." After his return from Atlanta he remained a week in New York to complete a series of records for the Brunswick Phonograph Company before sailing on May 7 for Havana, Cuba, to fill operatic engagements there. From Cuba Mr. Danise will go to Lima, Peru, where he has been engaged for the opera season there. He will return to the Metropolitan again in 1921-22.

An Individual Triumph for Claussen

According to all the papers, Julia Claussen, who recently sang Amneris in Atlanta with the Metropolitan Opera Company on tour, won "the individual triumph of the evening" in the presentation of this opera—"Aida." It was the Atlanta Constitution that accredited her with this: the other three papers were not content with such mild phraseology. The Constitution used "deserved ovation" to describe her success; the Georgian "an ovation which rivaled anything of this season," and the Journal completed the concurrence of opinion by employing "the principal ovation of the evening" to describe her work. To the lay observer one thing is certain—Julia Claussen triumphed in Atlanta!

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"A voice of rare beauty and range excellently trained."—Beniamino Gigli.



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Contralto

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"Miss Gibbs possesses assurance and poise to an extent that aided her presentation of a difficult and varied collection of modern songs."—N. Y. Evening Mail.

Three young singers who are studying with Mme. VALERI and who have successfully appeared in recital at Aeolian Hall, New York last winter.



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Coloratura Soprano

"Her natural voice, often beautifully produced in the upper range, is sweet and clear and true to pitch."—N. Y. Herald.

"A high voice of delightful flute-like quality, well used."—N. Y. World.

"A voice of range, extraordinary flexibility and accuracy. Her power of hitting and keeping invariably to the pitch is something to be classed as unique among wandering coloraturas."—N. Y. Sun.

Two More Pupils Engaged in Concerts and Recitals.



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"Miss Dana has a light voice of unflinching sweetness which is admirably handled and has the charm of freedom and flexibility."—N. Y. Evening Mail.



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Photo by Bachrach

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In spite of statements to the contrary Mme. Valeri positively will not teach in Chicago this Summer

N. B.—As all of Mme. VALERI'S time is taken no new pupils will be accepted until the beginning of the Fall Term on September 20th. Written applications are now taken into consideration.

LONDON HEARS VARIETY OF SOLOISTS

Victor Benham's First Recital Draws Large Audience—Nancy Fry and Eileen Bisgood Give Program—Edwin Fischer Heard—Sevcik Quartet Plays Novak Work—Ethel Frank in Second Orchestral Concert

London, April 18, 1921.—Victor Benham's first recital in London since his prolonged concert tour on the Continent drew a large audience into Wigmore Hall last Saturday. The program consisted entirely of works by Chopin and Schumann, but, by reason of the public's persistent applause, was considerably extended, and ended with a dashing and exciting performance of the first half of Liszt's second rhapsody, followed by the second half of the twelfth rhapsody. What Liszt would have said is not recorded, but the audience seemed to enjoy the pianist's caprice immensely. I have written so much about Benham that the readers of this column will be glad to hear what Ernest Newman said: "His sympathies are mostly with the music of the days when music was content to be an art of pure beauty. His tastes are reflected in his style, which becomes the more sensitive and caressing the more purely beautiful the music is, while there is any amount of vigor in reserve for dramatic or rhetorical moments."

Two sopranos of undoubted charm, Nancy Fry and Eileen Bisgood, gave a vocal recital in Aeolian Hall last week, and their many friends completely filled the hall and brought enough flowers to cover the grand piano with a towering mass of fragile loveliness. Both of these young ladies are lyrical rather than dramatic sopranos, and their voices are more remarkable for their quality than their quantity. But two such voices properly trained, supported by the personal attraction of the singers, and displayed only in music suitable to them, can fill an evening with pleasure as well as the great dramatic sopranos at the opera house can. Both singers were most enthusiastically applauded. On this occasion Eileen Bisgood made her first public appearance.

Edwin Fischer, a pianist with blond Teutonic hair, born in Prague and brought up in Switzerland, has recently given two recitals in London which have immediately placed him among the most remarkable pianists to visit England during the past two seasons. The authority and grand manner with which he invests Bach, Beethoven and Schumann are quite unusual. I do not altogether approve of his brusque changes from very soft to very loud and I wish sometimes that he would not mistake his Steinway for Siegfried's anvil, but the faults—if they are faults—are the result of life and vigor. I do not think his wrist work in staccato chords and passages—such as the prestissimo at the end of the appassionata sonata for instance—is as perfect as his finger playing. He has plenty of technical skill, however, and after all, it is the interpretation that counts. In the highest qualities Edwin Fischer is very high. He ought to make a big mark in the world if he can find a vacant spot in this crowded world to make a mark in. There is supposed to be room at the top—wherever that is.

I heard the Sevcik Quartet play a work of Novak's at Wigmore Hall last Tuesday evening before I went to George Copeland's recital in Aeolian Hall. The players from

Bohemia—or should I now say Czecho-Slovakia?—were Bohoslav Lhotsky, Karel Moravec, Karel Prochazka, Antonin Fingerland. They splayed with spirit, fine rhythmical sense, great gradations of power, and no doubt made the most of Novak's over-long and discursive quartet. But my ear, unfortunately, can find no pleasure in any music that is out of tune, and rarely do I hear quartet players who play harmonies a piano tuner would accept. Perhaps I should have been a piano tuner. At any rate, I extracted very much more pleasure from the playing of the man from Boston, George Copeland, who brought a Chickering piano with him. Long years ago, when everybody in the world was friendly, Londoners heard all the best pianos of Germany, France, Austria, Russia, as well as the inevitable Steinway, on their concert platforms. The arrival of the Chickering therefore adds a new zest to piano recitals here. And George Copeland knows how to get the best out of it. The reason I enjoy his playing so much is that he is able to make interesting the most modern and unusual works. How trivial and wearisome the greater part of those new French and Spanish compositions seem when played by the average good interpreter of Bach, Beethoven and Brahms! But Copeland unlocks the romance and liberates the perfume of these wayward melodies and luscious dances. Visions of old Spain rise before me—dark, flashing eyes, the scent of orange blossoms, and lovers dancing in the moonlight. When the recital was over the audience clamored for more, and still more. I did my bit in compelling the pianist to dance again in Spain for our delight, and I have been humming malagueñas, fandangos and habaneras ever since.

On Friday evening Ethel Frank gave her second orchestral concert in Queen's Hall, and showed her versatility by ranging from the exceedingly difficult arias of Mozart's "Magic Flute" to the unaffected simplicity of Monro's "My Lovely Celia." Her assured popularity in London was guaranteed when the audience compelled her to repeat the Monro ballad and Carey's "Pastoral" at the end of a long program. Moussorgsky's "Oriental Chant" with harp accompaniment was also desired again, and would most certainly have been repeated had it stood alone on the program without four more songs ahead of it. The singer began her recital with Handel and Buononcini. It was in those terrible test pieces from the "Magic Flute" that Ethel Frank had the greatest scope to display her consummate art and technical skill, but perhaps the unsophisticated hearer liked best those tuneful songs of sentiment in which the natural beauty of the singers' voice was most in evidence.

Sir Henry J. Wood directed the orchestra in all the song accompaniments and in a number of orchestral works, of which the most pleasing was Debussy's "L'Après midi d'un Faune." The applause for this was loud and very long, but a new work by Busoni, "Rondeau Arlequin," fell as flat as the renowned buckwheat pancake. My own impres-

sions of it were that it was a purely intellectual endeavor to find fantastic and unfamiliar sounds, and that the heart supplied no emotional warmth to the work. If I am not mistaken in my estimate of this first performance, Busoni at best will get no farther than Berlioz went on this same barren track many years ago. Is it not in "The Forerunner" by the Pole, Merejkowski, that there is a scene called "The Witches' Sabbath"? The novelist, however, brings about a miracle which the composer does not manage. "The goat's skin fell from him as the scales from a sloughing snake, and she was face to face with Dionysus the Olympian." In the musician's work, Bacchus, the ever young, does not open his arms to Cassandra. The audience apparently heard only the Witches' Sabbath and withheld applause.

CLARENCE LUCAS.

Anne Faulkner Oberndorfer to Lecture at American Conservatory, Chicago

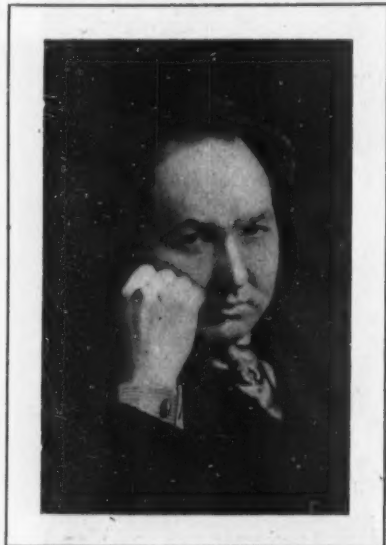
A special feature of the Summer School of the American Conservatory of Chicago, will be a series of lectures on Music Appreciation and Music History, by Mrs. Marx Oberndorfer (Anne Shaw Faulkner). It has been several years since Mrs. Oberndorfer has given any class work which has been open to the public, and the announcement that she is to give these courses is attracting much attention, not only from music supervisors, but also from teachers of piano, club women who are doing community work, and representatives of the music trade.

Mrs. Oberndorfer's duties as national music chairman of the General Federation of Women's Clubs have taken her all over America this past winter. She has found that there is a great interest in community work in music, but very few persons capable of carrying on the lecturing and writing which is necessary to make music appreciation a force in the community. At the request of many workers who desire some definite outline for music study, Mrs. Oberndorfer has arranged the courses which she will give this summer.

For musical illustrations Mrs. Oberndorfer will use the talking machine and Victor records, as well as the Ampico player-piano. Stereopticon slides will also be used to illustrate the lectures on notations, the development of instruments, and music in its relation to art. The new edition of "What We Hear in Music" which Mrs. Oberndorfer has just finished will be used in this class work.

Mrs. Oberndorfer spoke for the Virginia Federation, at Newport News, May 4; the Maryland Federation, at Baltimore, on May 5; the Rubinstein "White Breakfast," New York, on May 7; the Piano Men's Convention, May 12; the Missouri Federation at Springfield, on May 13. She also spoke at the Iowa Federation, at Clinton, on May 19, and left for the Pacific Coast on May 25, where she will speak for Federations in Montana, Oregon and Washington.

Mrs. Oberndorfer's courses at the American Conservatory will begin on July 11 and continue for four weeks. Mr. and Mrs. Oberndorfer will again have charge of the Children's Concerts this season at Ravinia Park.



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THE MUSICAL COURIER EXTRA
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NEW YORK THURSDAY, MAY 26, 1921. No. 2146

Our Mary sailed away last Saturday for France and so forth. "Leave her alone, and she'll come home, bringing her stars behind her."

"I have never known a poet who did not think himself superexcellent," said the old Roman statesman orator, Cicero. What a pity Cicero did not live in modern times so that he might see the shrinking modesty of composers.

Rudolph Ganz visited the MUSICAL COURIER office the other day, and told us that Artur Bodanzky was not only a good conductor but a good friend; he said Artur had sold him his old Cadillac at a very reasonable price. We asked Rudolph if he had started to drive the Cadillac. He said he hadn't. Artur sailed for Europe last Saturday, so he is safe, anyway.

It was a tremendous box office record that the Chicago Opera Association scored for itself in San Francisco—over a quarter of a million dollars in receipts in two weeks. And while praise is being handed around to stars, conductors, etc., it would not be out of place to remember it was Selby Oppenheimer, the well known manager, who did all the quiet and unspectacular work in preparing for and handling the engagement. He is surely entitled to a full share of the credit for the phenomenal success.

News of the untimely death in Paris of Louis Campbell Tipton—he was only forty-three years old—came as a great shock to the host of friends and admirers he had in this country. In him America has lost one of its best composers, especially in the domain of song. Three or four of his are rightly ranked among the finest ever produced by an American. Big in conception and pregnant with true emotion, they were popular in the best sense of the word with singers and hearers alike. His friends will mourn the death of a true, warm hearted and always pleasant gentleman.

The artists who constituted the New York Chamber Music Society have formed an organization which will be known as the Chamber Music Art Society and will be heard in this country during the coming season. With the growing appreciation of chamber music and its development in America, another organization of the kind should find equal favor with the few chamber music societies which are "spreading the gospel" of that highest form of music. The musical clubs and societies dotted over the United States have come to realize the value

of chamber music, and are consequently demanding more and more of it season after season. Hence the Chamber Music Art Society enters the field well equipped to do its share in the further development of chamber music.

"Caruso Back at the Metropolitan!" Yes, he was back there one day last week, when he and Mrs. Caruso, on one of their fair weather drives, pulled up there and went in to greet the few members of the staff who are still on summer duty.

What with Vincent d'Indy and Richard Strauss both over here next season, it looks as if the guest conductor business would be unusually good. Vincent is dated already for the New York, Boston and Philadelphia symphony orchestras and Richard will doubtless be in demand as well.

Fortune Gallo's San Carlo Opera Company got back to home—New York—last week after a record breaking tour. It was out thirty-six weeks, and played a repertory of twenty-one operas in sixty theaters to more than one million persons. Among the "socially prominent" who saw its performances were President and Mrs. Harding.

Many will be disappointed to learn that the Rosé Quartet, which has been promised for the Berkshire Festival, is not coming. Its contract was cancelled for some reason which Mrs. Coolidge does not state in the notice which she has sent us, and very likely does not know. She has promised to seek for something that will be equally as attractive to grace her annual festival, and, to judge by what she has done in the past, she will succeed.

At the Theatre de la Monnaie at Brussels, consecrated as a rule to grand opera, they have just revided Lecocq's "La Fille de Mme. Angot" with tremendous success. The premiere was a very grand affair, with the King and Queen of Belgium among those present. The original production of "La Fille" took place in 1872 at this same theater and the operetta ran for five hundred consecutive nights.

There is a good story of a visit by Rosenthal, the pianist, to Lehar, while the latter was engaged upon the composition of his latest success, "The Blue Mazurka." Rosenthal had to wait for Lehar a few minutes in the latter's music room and noticed scores by every one, from Mozart to Brahms, lying all about. Then Lehar came in. "Hello, Franz," said Moritz, the famous wit. "What have you got all these books around for? I thought you composed by heart!"

Semion Temars, who proposed to give sixteen performances of "Le Juive" in Yiddish at the Lexington, suggested a strong parallel to the course of the Italian Lyric Federation, by stopping his season after two performances had been given, the same number that the Mugnone season achieved. But there the parallel ceased, for we are informed that Mr. Temars returned the money to all who had purchased tickets in advance for the performances not given and also met all his other obligations.

London Musical News welcomes Fritz Kreisler's reappearance there, calls him "the first swallow," and adds that England must guard against the influx of "the old flocks of inferior fowl" from Germany and Austria. While Kreisler and Nikisch are worth while, Musical News says, the country is "not eagerly anticipating the visit of the Pumpernickel Quartet, or Herr Zwetschenschnaps's Liederabend. We do not need Professor Schornsteinfeger's authoritative interpretation of Brahms."

Serge Koussevitsky, the Russian contrabass expert and conductor, has been directing three concerts at the Salle Gaveau, Paris, with an orchestra made up of players from the Lamoureux and Colonne organizations. The programs were composed entirely of Russian works, and a friend writes us from the French capital that they "caused quite a little excitement," evidently on account of their novelty. Of the fifteen works presented, however, there are only two which have not been played in New York to our positive knowledge, and it may be that performances of those two have taken place and have merely escaped our memory; which would seem to prove either that New York is a bit ahead of the times or Paris behind them. It would be

good, however, to hear the works—all of the modern Russian school—again under Koussevitsky's baton, for he was, so to say, brought up with them and knows them as perhaps no other conductor does.

The composer of that immortal masterpiece of light song, "Ta-ra-ra-boom-de-ay," died in London in April. Richard Morton was his name.

Tomas Orts Climent, the Barcelona correspondent of the MUSICAL COURIER, has just been appointed music critic of "La Noche," the leading daily of that city.

It was little Johnny who claimed to be the best singer in the class, because, whenever the class sang a song, he got through first. When we listened to a recent comic opera in Washington we felt sure that little Johnny had grown up and had become a tenor and joined the chorus, for there was one tenor who won every time the chorus started—or ended.

IS IT POSSIBLE?

It is only with feelings of disgust that one can read such a paragraph as the one here reprinted from the London Musical News and Herald: "Mr. ——— does not consider American audiences the equal, musically, of English audiences. The Americans are very demonstrative in their approval, but they prefer music which is not on too high a plane." This is a quotation from a contemporary in which appears also the story of the well-known pianist playing to an audience of nearly naked aborigines in the Australian desert, where an arrangement of the "Tannhäuser" overture was the best appreciated work in the program. We acquit him of any sinister intention in permitting the two paragraphs to appear in sequence, and what he has to say concerning America is corroborated by other musicians. We cannot but admire, however, his courage in criticising the Bird of More-or-Less Freedom, which is a very touchy fowl where its musical culture is in question.

We omit the name of the artist because there is always the chance that he did not say what is attributed to him. In fact, we cannot believe he did, because he has lived both in this country and England, and, being an intelligent person, cannot have failed to draw correct conclusions. Perhaps, if he really did make the statements, they were only a bit of guff designed for public consumption with the idea of boosting the box-office. So the Americans "prefer music that is not on too high a plane"! That is, not so high a plane as that admired by the English. We ask the pianist to whom the statement is attributed whether or not it would be possible in New York to give such orchestral programs as, for instance, Landon Ronald used to offer on Sunday afternoons to crowded Albert Hall; whether or not America revels in that awful thing that never fails to draw in England—the choral performance with multitudes of singers, a mammoth orchestra, and consequent entire disregard of any decent execution of the music; whether there is anything in America to correspond to that sad, sad English institution, the ballad concert?

Incidentally, London is so enthusiastic about music that it is not going to support an opera season.

The United States welcomed the young pianist who is quoted by the London paper, praised his work and paid good money for two seasons to hear him. And then he disappoints those who knew him for an artist and a gentleman by going back and telling Britain—the most unmusical country in the world—how much more "musical" its audiences are than those over here. This is old, old stuff, but just from this particular chap we had not expected it. It is too bad to open the avenue for such tactless comments as the London journal saw fit to make upon the remarks. So the Americans "prefer music that is not on too high a plane"! Well, it must be admitted that his principal success here was with the ladies; and some of the saccharine end-groups with which for their sakes he used to finish his recitals perhaps led him to an erroneous conclusion. They were, it is true, on no high plane!

In writing this, we appear to have proven just what Edwin Evans, the editor of the London paper, says—that the "Bird of More-or-Less Freedom is a very touchy fowl where its musical culture is in question." We are surprised, indeed, that Mr. Evans should not be better informed. It would astonish him, perhaps, to learn that not one of the English orchestras compares with four or five we have here—which is not a bad measure of standards in musical culture.

VARIATIONETTES

By the Editor-in-Chief

"No," said Berthold Neuer to an inquirer, "the song 'Rachem' is by Mana-Zucca and not by Rachem-aninoff." Just then the unusual sun spots blazed forth, the magnetic disturbances appeared, and the aurora borealis became plainly visible to the nude eye.

At the recent benefit performance given to Andreas Dippel, one of the numbers was the "Merry Wives of Windsor" duet, sung by Messrs. Blass and Leonhardt, in German. At the conclusion of the piece a woman in the audience hissed loudly. A man sitting near protested by saying: "Madam, you are very rude to disturb the rest of us who enjoyed the singing." The hisser replied: "I don't care. We should not allow German to be sung in public until the Germans have paid their debts." "If we were to wait until all the nations had paid their debts," came from the man, "we should not have singing in any language."

"Tonic" writes to ask: "A friend of mine said he had heard a piano piece in seven flats. Is there such a composition?" There are several. The only one we can think of, however, as we presto to press is Sgambati's "Combattimento," op. 12, No. 7.

In the Manchester (England) Guardian, Ernest Newman puts very pithily the whole question of how the modernistic composer should be regarded by the community and what he owes the rest of us:

No one asks the modern young composer to write like Beethoven or Bach; all we ask is that he shall write as coherently, as sensibly, as interestingly in his own way as they did in theirs. As Théophile Gautier says somewhere, no genre is so hard to achieve success in as the genre in which everything is permitted; for the more freedom the reader grants you the more exigent he is as to your use of it. Gautier's remark is apropos of E. T. A. Hoffmann and his French imitators, who thought the whole secret of Hoffmann was in his bizarre character and incident, and failed to see that his constructive genius gave to the bizarre and the macabre the same logic of inner life that a master of serious fiction gives to his more normal creations. Some of these young bloods of music think that all that is necessary to proclaim them geniuses is to put down on paper something that has never been put down before. Alas! nothing is easier than that. The difficulty is not in writing harmonies that have a hiccup and a twinge in them, but in making us feel, as we listen, that the hiccup and the twinge mean something and tell their own story convincingly.

It was Rennold Wolf who started the organization called Only Their Husbands Club, the members being the marital partners of famous women. Arthur Hinton, husband of Katharine Goodson, is not qualified for admittance to Mr. Wolf's organization, for he did not rest in the shade of his wife's laurels but promptly proceeded to grow some of his own. As a composer and pedagogue he has achieved a large measure of renown, and his piano concerto, published recently by J. Fischer & Bros. (New York) is a proof of the quality of that renown. More anon about the concerto, but it is not a moment too soon to cry "bravo" to the Fischer firm for bringing out a work in which the much maligned lucre must play such a very small part.

Ferdinand Stark, Reginald L. Hidden, and others who constitute the orchestra at the St. Francis Hotel, in San Francisco, give well selected programs and play them excellently, we are assured on competent authority. They eschew religiously the sort of music which Mr. Hidden refers to as "punkerino deterioro jazzarioso."

Jean de Reszke is said to have a parrot named Coco which is an excellent music critic, according to the New York Excel. Do any of the readers of this column wish to comment?

What are you proud of? W. P. Pond of The Spur is proud because he pointed out years ago to Sir Arthur Sullivan, composer of "The Lost Chord," that "one could not 'strike one chord of music like the sound of a grand Amen' because 'Amen' requires two chords."

Dear Mr. Liebling:

I read Eben George Smith's poem, inspired by my "Insanity and Genius," with many conflicting emotions. Naturally, I am overjoyed to find my name perpetuated in immortal verse, like Dante's Casella, Shakespeare's Dowland, and Milton's Harry Lawes. But as Mr. Smith does not say that I am wrong in my conclusions and only regrets that I tell unpleasant truths I am forced to believe that he

thinks I am right. Why, oh why, does he not prove me in the wrong and thereby allow a man as vulgarly healthy as myself to be included in the genius class? My one consolation is that I have upheld to the best of my ability the policy of the MUSICAL COURIER to tell the truth, and have not invented pretty fables to flatter the tastes of the multitude.

Yours, in perfect health and steady nerves,
CLARENCE LUCAS.

Plato said that music is the essence of order. Evidently he never spent any time behind the scenes of an opera house.

On patient Hotel Ambassador stationery comes this: "I read your compendium last week on jazz and its effect on the population. Often the thought has come to me, what would have happened if, from the beginning, there had been only good music and the meretricious forms of music never had been conceived? Would the laborer whistle Brahms at his work, would we dance to Chopin's waltzes, and would our brass bands play Beethoven? Please think this out for me." We are running a musical page and not a puzzle department. We will say, however, that we have heard a street car conductor (in Worcester, Mass.) hum the "Prize Song" from "Meistersinger," have listened with pleasure to Sousa and his band when they played movements from Beethoven symphonies, and have seen persons dance to Chopin's "Minute Waltz" as transplanted note for note into the chorus of "The Castle of Dreams," one of the popular song hits in "Irene."

And at Ruben's delicatessen shop the other night one of the waiters hummed a snatch from Chopin's F sharp minor impromptu.

New York, May 18, 1921.

Dear Sir:

Enjoyed the MUSICAL COURIER article on Singing in English last week, and think it excellent and unanswerable. Our singing in a foreign language is a fetich which has retarded our musical growth and musical appreciation more than anything. The whole of the English speaking world cannot have too much of the sentiment expressed by you, and artists should follow it if we are eventually to be truly musical.

With best wishes, most sincerely,
NELSON ILLINGWORTH.

"Musicus," curious as ever, inquires pertinently: "Is there anything you hate worse than 'Parsifal' and the ukulele?" Yes; the callopie, sage stuffing in chicken or turkey, long-winded music criticism, and self-made persons who tell how they became successful.

Also, we cannot say that we exactly love vocal teachers who explain their method to us technically.

Or unsuccessful opera singers who have the persecution mania.

Roman Leondowski, a demented Sing Sing prisoner who had a bullet in his brain, was operated upon, and immediately became sane. The surgeons asked him some questions to determine whether he really was cured. The Herald reports these as some of the queries and answers:

Q.—Do you know Poland has its freedom? (Leondowski was born there. He came to America several years ago).

A.—Oh, yes. I read the newspapers, so I know that.

Q.—Have you ever heard of Paderewski?

A.—Yes. He's the musician. (Smilingly he added): A good musician but a poor politician. I heard him play once in Utica. I paid \$2 to get in. I don't know why I did.

After that, could there be any doubt in the minds of the physicians?

The Rev. Dr. A. D. P. Gilmour, pastor of the first Presbyterian Church of Gilmour, N. C., where they held a music festival recently, got up in his church the following Sunday and preached a sermon against the gown worn by Gerakine Farrar at the closing concert of the celebration. Dr. Gilmour's sermon is reported verbatim in the Spartanburg Herald. His text was from the ninth verse of the eleventh chapter of Ecclesiastes: "Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth and walk in the ways of thine heart, and in the light of thine eyes; but know thou, that for all these things God will bring thee into judgment." The good preacher elaborated upon his theme with enthusiasm, compared Mme. Farrar's gown with the salacious sights of New York, Paris and Cairo, and then, via Port Said, finally wound up by drawing similes from the sins of ancient

Rome, Athens, Nineveh, Babylon, Sodom and Gomorrah. We envy the good pastor his vivid imagination. Whenever we see a singer in one of those tropical costumes all we can think of is whether there is a draught from the back or the sides of the stage.

The press agent I like is Gretchen Dick,
Who never lays it on too thick.

CRESCENDO.

The composer I like is F. N. B.,
He never plays his works for me.

ALICE BLUE.

I know a Jap girl sweet and shy,
I love her dearly, know you why?
She never tried, and never will try
To sing in "Madame Butterfly."

PINKERTON.

The man I hate is Richard Strauss,
His music makes me get a souse.

T. O. M.

The girl I like is Cecil Arden,
She does not copy Mary Garden.

"STANDEE."

The man I like is "Variations,"
He never hides his real sensations.

B. P.

The tenor I like is Cuthbert Wise,
Who never, never rolls his eyes.

R. M.

The cornet player I like
Hasn't been born.

C. E. H.

"How do you pronounce 'Musical Courier'?" inquires Ruth Hoffmann. "Do you pronounce 'Courier' with the accent on the first syllable or the second? And do you pronounce the first syllable to rhyme with 'coor,' 'cure,' or 'cur'?" We pronounce the MUSICAL COURIER to be the best musical newspaper in the world.

Mary Garden is off for Monte Carlo, which, after all, is not much more of a gamble than grand opera.

Often one reads about a "daring" composer, and we are one who frequently wonders what is risked by such a composer and why he is called daring. We thought of it particularly the other day when we were sitting at our desk, nibbling at our penholder and trying to think out paragraphs for this column of contrapuntal comment. We gazed over at the Republican Club building of twelve stories or so, atop of which was a long flagpole. At the peak of the stick, with legs wound around it, stuck a man, painting the surmounting golden ball. The wind blew mightily, and the pole swayed in sympathy. Somehow Strauss, Satie, Schönberg and Scott did not seem so daring after that.

Melba announces an "au revoir" concert in London. That is a change from the ancient "farewell" concerts—so called because at them their givers used to fare so well.

The Tribune music critic laments that "appreciation of euphony is departing from our concert audiences." It is a good thing, though, that we have such a personage as the Tribune critic to hang on grimly to euphony and remind the rest of us from time to time that it exists.

Dorothy Ward, over from London for a role in "Phoebe of Quality Street," is not much impressed by the American wave of reform. She says: "Your uplifters seem to think that we should spend the best part of our life getting ready for the worst."

Avery Hopwood, the American playwright, now in Paris, reports that the most optimistic personage he encountered there recently is an American who has visited the Isadora Duncan matinees nineteen times. When asked to explain the attraction he confessed that one of Miss Duncan's dancers was doing the "Seven Veils" dance, but she always stopped at the sixth. "However," he added optimistically, "it is not impossible that some day she will miss count."

While we do not intend to read any books on music this summer, at the same time we pledge ourselves not to look at a single advance article on the Dempsey-Carpentier fight.

Nevertheless, as a matter of general education, we intend to give one quick glance at the description of the result.

LEONARD LIEBLING.

CRITICS

When W. S. Gilbert wrote that a policeman's lot is not a happy one, he surely must have meant the lot of a music critic. This highly abused creature is always roasted alive by public performers whenever his opinion does not flatter them. He is accused of ignorance, prejudice, personal spite, incurable stupidity, chronic asininity, incorrigible vanity, jealousy, lack of judgment, lack of taste, lack of insight, general imbecility. We have heard all these epithets hurled at critics. Strange to say, all praise from critics is deemed worthy of preserving in letters of gold. The remarks of the "eminent writer" on the staff of the Sporty Cackle are reprinted in New York's newspaper advertising columns and reproduced on several thousand circulars. Be he ever so humble—like home, for instance—his praise is invaluable. But the greatest critic for the greatest newspaper in the greatest city is a knave and an ass if he finds fault with the precious art of a public performer.

It saddens us to think that many critics fully deserve all the abuse they get. Many of them have not the necessary qualifications. In the first place, they are not musicians, either by training or experience. Very often they are news gatherers, reporters, who have pleased the editor by their activity and journalistic style of writing. They are valued for their ability to write something readable rather than for their musical knowledge and experience. The editor knows nothing about music or astronomy or Egyptology, and he has one of his favorite reporters get up these tiresome subjects for the occasion and furnish a paragraph or two. More than one music critic has been pitchforked into his job by a friendly editor or interested director.

There are semi-amateur critics—poor musicians, who do a few concerts for the sake of the free tickets they cannot afford to buy. They are usually piano teachers or voice specialists with undue interest in their own subjects and a combination of ignorance and indifference to the rest of music.

Sometimes they are composers who failed because they could not make their music attractive, and are obliged to take up criticism to keep the wolf from the door. But the failure rankles in their heart and the wolf howls in their criticisms.

Then, of course, there is the old professor who knows it all—or thinks he does. He divides ounces and splits hairs. He knows the dates of Beethoven's three "Leonora" overtures, and the exact number of measures Chopin cut out of his fourth ballade. He can tell you when "Il Trovatore" was first given in New York, and the name of the Philharmonic Society's bassoonist in 1857. He is never in a hurry, never concise, never wrong on a fact or right in a judgment. As a descendant of one of the animals that came out of the ark he has a place to fill.

Another kind of animal is the literary critic. Music is the motive but words are really the theme with him. His verbal highway is one unbroken purple patch. Golden sunsets, evening mists, autumnal shadows, the sounding diapason of the restless sea, rose hues, star dust, the eternal heartache of humanity, and other picturesque platitudes decorate his bombastic jargon and make the wayfaring man think that either he himself or the critic had the D. T.'s. That kind of critic should have nursed his sacred fire before the shrine of poetry and not sacrificed his genius on the expiating altar of music criticism.

What shall we say about the everlasting funny man?—the forced humorist who keeps his wide mouth stretched to a perpetual grin?—who thinks that everybody at all times wants every subject made fun of?

Musical artists as a rule are ready to admit that many of their rivals are really not worthy to be called artists. They must also admit that some of the music critics are reliable and unbiased men of judgment who are able to write entertainingly about an art they have thoroughly studied. The number of mistakes they make is not greater than faults which are to be found in even the best artists. No one is infallible.

A curious piece of musical criticism has found its way into a book called "On the Art of Writing," by Sir Arthur Quiller-Couch, professor of English literature at Cambridge University. It is taken from a London newspaper, and it refers to a Beethoven recital by Lamond:

To say that Mr. Lamond successfully avoided moments that might at times, in these works, have inclined to comparative disinterestedness, would be but a moderate way of expressing the remarkable fascination with which his versatile playing endowed them, but at the same time two of the sonatas given included a similar form of composition, and no matter how intellectually brilliant may be the

interpretation, the extravagant use of a certain mode is bound in time to become somewhat ineffective.

Quiller-Couch quotes this criticism, not because it is a good or bad estimate of Lamond's art, but because it is bad literature. Says he: "Will you not agree with me that here is no writing, here is no prose, here is not even English, but merely a flux of words to the pen?"

No doubt the writer of that pre-war criticism felt a thrill of literary pride in his polysyllabic jargon, and little expected that a professor of English would hold it up to ridicule because the words are like the lion's skin and the meaning is like the frog. The critic merely meant to say that even the intellectual brilliance of Lamond's interpretation could hardly avoid monotony when two similar sonatas were played at one sitting. If he had put it that way the public would have understood and the professor would not have laughed.

Beware of all such criticism. It leads nowhere. It is jargon. And Quiller-Couch says that "to write jargon is to be perpetually shuffling around in the fog and cotton wool of abstract terms." Shakespeare's line from "Hamlet"—"To be, or not to be?—That is the question"—has been translated in jargon by Quiller-Couch: "To be, or the contrary? Whether the former or the latter be preferable would seem to admit of some difference of opinion."

There is plenty of such jargon offered to the public as musical criticism. How is it to be recognized? It is jargon when it is meaningless or difficult to understand. The critic who cannot formulate his thought and express it clearly should not write.

COMPOSERS IN EXILE

Out of Switzerland, from time to time, come reports of the enthusiastic reception of the works of an American composer, Templeton Strong. Last year Strong's tone poem for violin and piano, "An Artist's Life," played by Joseph Szigeti, formed the "clou" of the Swiss Music Festival, and now his piano suite, "In the Land of the Red-Skins," has been most successfully performed by Joseph Iturbi, the Swiss pianist, and again by Charles Barbier in Geneva. "It was certainly the finest moment of the evening's performance," says the Tribune de Genève, and calls the music "poetic and sincere, spiritual and gay, sometimes even dramatic." "What an orgy of sonority!" exclaims the same critic about the "Drums of War," one of the pieces of the suite. Another paper, La Suisse, speaks of the "sense of the picturesque, the humor and the sincerity, which are the composer's characteristic traits."

A sonata for the unusual combination of viola and cello, played by Messrs. Sottiaux and De Sanctis at another concert, evoked the unanimous praise of press and public. "It is good music, frank and expressive and a veritable treasure of sonority," says one writer, and another: "It is a charming work, full of humor and of exquisite sensibility."

Templeton Strong, it would seem, does not belong to those American composers whose works, justly or unjustly, remain unheard. He might complain, however, of being the proverbial "prophet in his own land." But, then, he is played in Switzerland probably more than Ernest Bloch, a Swiss, who is regarded here as one of the elect.

AMERICAN COMPOSERS, ATTENTION!

The Society for the Private Musical Performances in Vienna, of which Arnold Schönberg is president, desires to produce works by American composers next season, so Schönberg told the MUSICAL COURIER's representative recently. The policy of the Society is not to help unknown composers to become known, but to secure for those who already have some recognition an opportunity, by means of faultless performance, to make themselves understood before an unprejudiced audience. The audience which attends these concerts is not predisposed either in favor or against the composers, for the simple reason that it does not know in advance what compositions will be performed. It is not permitted to express its likes or dislikes, for all applause or expressions of disapproval are strictly forbidden. It is asked simply to listen attentively and intelligently. Wherever it is deemed necessary, a work is played twice in succession. Nearly all works are repeated one or more times in the course of a season.

What more can a composer ask than such a chance to make himself understood? Therefore, American composers, attention! Those of you who are recognized as important in your own country, and who wish to do so, communicate with our Mr. Saerchinger.

By the way, why shouldn't such a society be

formed in America? American composers could then not complain of lack of hearings, and the public, attracted by the lure of novelty (?) and being ignorant of the program, could not discriminate against American compositions in advance. The purpose of a composition, after all, is to be heard.

VOICE STRAINERS

There are thousands of them. They exist in all countries. They are, in fact, an international race forming a bond of union among all the nations in the world, so that voice strainers from the United States feel at home in the company of voice strainers from Germany, England, France, Italy, and the islands of the seven seas.

The principal method of straining a voice is to make it produce a louder sound than it is physically able to sustain. Children grow up with the idea of becoming bigger, and as all singers are children once, they naturally transfer the desire to get bigger over to the voice. Those singers who consider themselves of much greater importance than they actually are, usually go in for voice straining as well.

Teachers of voice straining perfectly understand the method employed by the prophet Elijah in dealing with the priests of Baal. All he said was: "Call him louder, call him louder." This is one of the earliest recorded cases of voice straining.

Another useful method of voice straining is to force the vocal range upwards. Many a man, who might have served his fellow citizens nobly by hawking oranges and bananas, is compelled to become a lyrical tenor by the heartless voice strainers, and many a heaven-born auctioneer is pushed up into a basso cantante, or even into a baritone.

Less conspicuous because less loud is the gentle voice of the little man whom voice strainers have induced to imitate a basso profundo. He can touch low C with a tone resembling the distant humming of a bumble bee, and grope in the depths for a low B flat with that cavernous rumble, which induced the decorators of the pyramids to record the ancient saying that the vocal solo was so low no one could hear it. The natural tone of a cooing dove would likewise be lost in any attempt to snort like a rhinoceros.

Women, too, are victims of voice strainers. They are not less free than men from the weakness of desiring power. They often strain a beautiful small tone into a strident harsh one, and pay a voice strainer to show them how to do it. And, of course, as long as voice strainers can get paid for straining voices they will continue in the same strain. Rather than strain a point, however, we stop.

IN DECLINATION

Recently the MUSICAL COURIER published Albert Payne's interesting article about "The Leipsic Conservatory Sixty Years Ago," and this week there comes the news that the fate of the venerable institution—founded by Felix Mendelssohn-Bartholdy, with a faculty list that once included Ferdinand David and Ignatz Moscheles, and classes that listed such men as Eduard Grieg, Sir Arthur Sullivan, Dudley Buck and Carl Rosa as contemporaries—has at last been settled. Dresden is the capital of Saxony, and there has been established there, in imitation of the Prussian High School for Music at Charlottenburg, a new State High School for Music and Dialectic Arts. Thus have the hopes of Leipsic, which fervently wished to have its own once-famous academy made the official state institution, been dashed to the ground. The arrangement is that the Leipsic Conservatory shall be made a branch of the new Dresden High School, both under management of the same state officials. Leipsic seems to feel that this is a case of the tail wagging the dog—but, to be honest, the brilliant days of the Leipsic Conservatory were over long, long ago.

PRIZES

Hard times notwithstanding, German societies are still able to offer prizes for new compositions. Thus the Deutsche Arbeiter-Sängerbund offers prizes of 2,000, 1,500 and 1,000 marks for men's and women's mixed choruses. Schönberg's Society for Private Performances, in Vienna, which has a special predilection for the chamber orchestra with harmonium (a good, economical "Ersatz" for full orchestra), offers prizes for pieces and songs employing that medium. Schönberg himself is the chief juror. The composers who enter this competition presumably will not do it for the sake of the money, for the highest award is 2,500 crowns, and the third prize 300 crowns, which at the present exchange is about fifty cents.

BERLIN HEARS A DELUGE OF VIOLINISTS

Just as Season Ends a Host of Them Invade German Capital—Huberman a Great Bach Player—Manén a Favorite—Berlioz's "Romeo and Juliet" Revived—American Singers in Beethoven's Ninth—Notes of Interest

Berlin, April 10, 1921.—It never rains but it pours! At the end of a season almost devoid of violinists, Berlin is experiencing a veritable flood of them. A dozen or so in a week—last night alone, no less than four, playing simultaneously in all the principal halls. Tonight another batch. Needless to say, no critic can take care of them all. But it is not difficult to choose. For most of them—a benevolent anonymity!

First of all there are two of world renown—Huberman, going to America, and Manén, just returned. Bronislav Huberman played in Berlin for the first time in years, choosing a time when everything Polish is anathema to the patriotic German (Lehár's latest operetta, on a Polish subject, has to be disguised as "Croatian," but there was no demonstration except the unbounded enthusiasm that is usual at Huberman recitals, whether they take place in Warsaw or Paris, Vienna or Bucharest. People clapped and shouted and stamped for encores at the end of a tremendously long and exacting program, succeeded in extracting two, and when the lights were turned out vented their disgust in whistles and hoots.

HUBERMAN A GREAT BACH PLAYER.

Among violin virtuosos Huberman is unique for his astonishing musicianship, among musicians for his unobtrusive yet unrivaled virtuosity. He asserts his reverence for the profoundest and most exalted in musical art and he valiantly pleads for the new, without exacting demands upon his audience; in other words, he makes you enjoy whatever he does. I have heard Huberman play Bach in London, in Paris and now in Berlin, before very differently constituted publics, and everywhere the response has been the same—frantic expressions of delight. Yesterday again, after the G minor sonata for violin alone, these knew no bounds. I wager that the most untutored audience in the remotest western town would not act differently after such a performance of the same work, rendered with such breadth, freedom and architectural vision that its grandeur and beauty are bound to impress a child.

Huberman is the Bach player par excellence, and in this field stands without a rival today. He is none the less wonderful, of course, in works like the Glazounoff concerto (the final number of his program), which he invests with home grown Slavic dash, or the Chausson "Poème," which lacks none of the suavity and the poetic sentiment that a richly resilient tone and a glowing cantilena can give.

The new work, which, according to his wont, Huberman introduced to his German audience on this occasion, was Ottorino Respighi's violin and piano sonata in B minor. It is a solid—almost classic—work, free from Italianisms of the usual sort, living in the neighborhood of Brahms and César Franck, with a splendidly polyphonic passacaglia at the end—altogether a successful trial of strength in the regions to which young Italy aspires. Huberman, together with his pianistic colleague, Paul Frenkel, launched the work in a style of which any composer would be proud.

JOAN MANÉN A BERLIN FAVORITE.

The enthusiasm of the Huberman recital was almost, if not quite, equalled at that of Joan Manén, a distinct favorite in Berlin. With his sweet, silvery tone and précieux style Manén played Mendelssohn (concerto), Bach and Debussy. We heard a nobly bowed Beethoven romanza and some delightfully sophisticated arrangements, by himself, of the Chopin berceuse and Daquin's clavécin piece, "The Cuckoo," which had to be repeated. Sarasate's "Jota Navarra" brought down the house. Manén, fresh from his American tour, will give a second recital next week.

While Huberman played the new Respighi sonata at the Philharmonic, a young Hungarian colleague, Francis Arányi, introduced one by Egon Kornauth, the young Viennese. A subsequent private hearing disclosed this to be a well made, sincere essay in a style akin to Brahms and Dohnányi, grateful and agreeable, but sounding no unfathomed depths. An equally unfamiliar but early adagio by Zoltan Kodály gave no indication of that composer's more recent development. Incidentally, young Arányi displayed excellent qualities as a fiddler—musicianship, tone and a certain aristocracy of style and bearing which will go far toward securing for him a place in the front rank of virtuosos. Chausson's "Poème" and pieces by Kreisler and Sinigaglia secured the most copious applause.

AN UNREPRESENTATIVE AMERICAN.

Less agreeable attributes were exhibited by another Hungarian debutant, Eric Nagy, to whose concert we were attracted by the inclusion of an American composition—the second in Berlin, so far as we know, since the war—namely, Blair Fairchild's "Légende," for violin and orchestra. Unfortunately the work is in no sense representative of American music, echoing phrases from various violin concertos, chiefly Brahms and Bruch, with painful fidelity. The appearance took place under the distinguished auspices of Max Von Schillings, whose orchestral "Meeresgruss" had its première on this occasion.

As the season proceeds toward its close, it loses somewhat of its official regularity, and takes on a more and more al fresco character. It is the time for half improvised productions of monumental character, which, even if less polished, contain an anti-perfunctory element of enthusiasm that is refreshing. Two such occasions this week were the performance of Berlioz's "Romeo and Juliet" under Meyrowitz, and Beethoven's ninth under Oskar Fried, compositions which, moreover, have a distinct inner relationship.

BERLIOZ'S "ROMEO AND JULIET" REVIVED.

Berlioz's grand dramatic symphony, with which he attempted to prove Paganini's dictum that "since Beethoven's sun was extinguished, only a Berlioz could make it shine anew," surely does not live up to its creator's intentions today. But it is a work that is worth hearing now and again—for more than historic reasons—as one of those imposing musical frescoes whose grandeur of design suffices to fire the imagination of creative aspirants. If only for

the second part, with its atmospheric garden scene, its passionate night festival of love, its inimitably delicate orchestral narrative of "Queen Mab," it ought to be preserved as a monument to the greatest of musical literatures.

Meyrowitz conducted with evident enthusiasm, sketching the story in broad lines, losing only some of the charm which only a long, loving preoccupation with detail can give. Lack of sufficient rehearsal, which is the unavoidable consequence of economic stress, is the chief deterrent against unhackneyed and broadly planned musical events and the great obstacle to musical progress in Germany. The Bruno Kittel chorus, cooperating with the Philharmonic Orchestra, acquitted itself creditably of its task. Among the soloists the principal attention centered upon Richard Mayr, the famous Viennese bass, who unfortunately was hampered by indisposition. Tenor Waldemar Henke and contralto Hilde Ellger were both excellent.

AMERICAN SINGERS IN BEETHOVEN'S NINTH.

Virtually improvised was the performance of Beethoven's ninth symphony under Oskar Fried, in the gigantic Scala this Sunday morning, for it was ventured with one rehearsal without chorus, at which a part of the orchestra (the crack Staatskapelle) did not turn up, and one chorus rehearsal separately. If one considers that orchestra and conductor never saw each other before this rehearsal, and that the parts which were used are a special "Urtext" retouched by Fried himself, the result seems nothing short of miraculous. These retouchings—doublings of parts, directions for bowing and individual nuances in the different choirs to restore the intended sound balance and eliminate the "holes"—are the result of long study, and, far from violating the spirit of Beethoven, succeed in realizing the master's intentions to a greater degree.

The adaptability of the orchestra, the responsiveness and precision of its every section, as proved by this performance, is probably unique in Germany and not surpassed even by our best orchestras in America. Fried's conducting, especially of the first movement and the scherzo, differs materially from the usual kapellmeister version; it aims to express the unruly, revolutionary spirit of the historic Beethoven—the stormy apostle of human brotherhood. The recitative of the cello and basses in the introduction to the finale expresses a pentup hurricane of passion. Never have I heard the "Hymn to Joy" sung with such exuberant jubilation as by this chorus of the Staatsoper—the worthy coadjutor of Germany's finest orchestra.

The performance was of particular interest to us because the American element (which is asserting itself more and more strongly after the silence imposed by the war) was doubly represented. The soprano was Ethel Hansa, now engaged as coloratura soprano by the Staatsoper, and the contralto, Eleanor Reynolds, who has recently returned from the States, after some successful appearances in New York, Washington and elsewhere. Both demonstrated that in the matter of vocal equipment American singers are in the very front rank. They interpreted the music worthily and in the spirit of the performance as a whole. Their partners were Waldemar Henke and Paul Seebach.

IS GERMAN MUSIC FINISHED?

With the more informal music making that is characteristic of the season end, there has come also a distinct relaxing of the classical cult. New works are the rule rather than the exception upon the programs one hears just now. But, it must be said, the novelties that are presented give a poor account of the country's creative activity. Ernest Newman, in criticizing a work by Schreker that was performed in London for the first time, said in effect that if this work was a fair example of Germany's post-war product, then the last page of German musical history had been written. Extravagant as this judgment is, it contains more than a modicum of truth. With Strauss' inventive vein exhausted, and Schönberg and his school ignored and ridiculed, conductors resort to the pseudo-creations of well meaning academics and to the operatic excerpts of pseudo-modernists which have no business in a concert hall.

The error that Newman made was to judge a piece of operatic music by symphonic standards. But what would he have said to some of the symphonies which are presented by leading conductors as important novelties now and again? What, for instance, of Paul Büttner's symphony—the fourth—which Wilhelm Furtwängler allowed the composer to conduct at the ninth symphony concert of the Staatskapelle, and which proved to be a cyclopedic review of the whole tonic and dominant philosophy from Beethoven to Strauss, one hour of well turned musical platitudes uttered with the perfectly useless mastery and seriousness? And looking back upon the season in Berlin there is hardly one German symphonic novelty which surpasses this general level of learned mediocrity (excepting the late lamented Rudi Stefan's "Music" and the writings of some young Czechs, Slavs and—Jews, originating in some splinter of the shipwrecked Austrian Empire).

WHILE THERE'S LIFE—

More hopeful signs are evident in the realm of chamber music and the smaller forms. We have spoken of Kornauth's sonata above; we have spoken elsewhere of Artur Schnabel's works. But Schnabel shuns publicity as a composer. In the privacy of his studio one may hear a dance suite for piano that raises the fox trot and waltz to a new symphonic significance, or a new string quartet that rivals Schönberg's in intensity of expression but proceeds in far safer paths of reason and form. In song recitals, here and there, one may hear an individual note, or at least a new affirmation of a great tradition. Irma Weile, a very promising and unquestionably talented debutante, sang a group of modern songs by Hugo Leichtentritt (whose "Nacht für Nacht" is an early bit of sensitive romanticism), Georg Vollerthun and Heinz Tiessen. Tiessen's "Vöglein Schwermet" strikes a new note, bitter-sweet and full of genuine pathos.

Tiessen, indeed, is a "white hope"—a young man working quietly, aside from all the isms, but far removed from the

dia-teu-tonic order. His incidental music to various plays being given now and then shows that he is striking out along a path for himself. That written for "The Post Office" of Rabindranath Tagore seems to have absorbed much of the mystic poetry, the elevated sentimentality of the Indian bard. Written for string quintet, it glows with an iridescence quite different from that of the French impressionists—derives its expressive qualities from the specific qualities of intervals meeting in polyphonic incidence. The scene at the death-bed of the little Indian boy as he dreams of the Great Physician of the King—who orders all the windows open and fulfills the imaginative longings of his soul at last—is accompanied by a page that is among the most poignant of modern music as we know it. It is music that helps, at least, to bring the tears to one's eyes which are the inevitable accompaniment to this pathetic stage poetry. It is given a worthy, highly atmospheric production at the Volksbühne, in the East End of Berlin.

ZDISLAV BIRNBAUM, OF WARSAW.

This is the reason, too, for the visit of foreign guests at the conductor's desk. The first of these presented himself yesterday in the person of Zdislav Birnbaum, of the Warsaw Philharmonic Society. Mr. Birnbaum drew a large audience, strongly reinforced by the Polish colony of Berlin. He, also, presented a novelty—a Polish one—the "Lithuanian Rhapsody" of Mieczyslaw Karłowicz, one of Poland's most promising geniuses, who died prematurely some years ago. The rhapsody is an impressive piece of musical landscape painting, breathing the melancholy of this northeastern country, of steppes and forests and lakes. It is strongly influenced by Tchaikowsky, but is no stranger to the hussies of modern impressionistic tone painting. Birnbaum gave it a duly atmospheric and altogether effective presentation. He scored his greatest success with Tchaikowsky's fifth symphony, which he accompanied in fine emotional style. A little Polish girl pianist, Kegina Kaczor, as soloist, played the E flat major concerto of Mozart, somewhat immaturely, but with surprising technical finish.

Aside from a few nationalistic hisses, the public was entirely friendly at this all-Polish occasion, and the requisite enthusiasm was not lacking to lift the occasion beyond the daily run. Zdislav Birnbaum, by the way, has been in the United States more than once, and an encounter which he had with Oscar Hammerstein is still in the memory of New Yorkers. He is an interesting figure among musicians, and it is not unlikely that America will see more of him before very long.

CÉSAR SAERCHINGER.

Philharmonic Nearing End of Tour

The New York Philharmonic Orchestra is still on tour, although its traveling was very nearly brought to an untimely end on May 8, in going from Topeka to Manhattan, Kan. The special which carried the orchestra had just passed over a small bridge which had bravely withstood the onslaught of a river swollen by a cloudburst, when the bridge was completely swept away. The Philharmonic train stopped a mile away to review its escape and permit the hearts of the musicians to drop back into place.

In Lincoln, Neb., the home of the Commoner, the Philharmonic played a matinee to an auditorium packed with children, and turned hundreds away at the evening concert. After the evening performance Governor McKelvie of Nebraska gave a supper to Conductors Stransky and Hadley and Manager Felix F. Leifels.

The California and Oregon papers speak of the Philharmonic in superlatives and lay stress on Stransky's lack of mannerisms and affectations as if they were to be expected in any orchestra conductor. Hadley has been warmly welcomed everywhere and is generally characterized as a typical Yankee. The orchestra played to eight thousand children in Salt Lake at the matinee concert and to six thousand adults at night. Mr. Schmidt, the second trombone player, played the great organ in the Mormon Temple in conjunction with the orchestra.

When the Philharmonic had reached Pueblo, Colo., in its coast-to-coast tour, Joseph Kovarik, the first viola, had counted off eight thousand two-hundred and sixty miles accomplished. On May 22, the Philharmonic played in Milwaukee; on Monday at Madison, Wis.; Tuesday at the closing concert of the North Shore Festival at Evanston, Ill., and in Decatur, Ill., Jacksonville, Ill., Lima, Ohio, and Tiffin, Ohio, during the remainder of the week. On Monday, May 30, it will enter upon the last week of the tour at London, Ontario.

Plans for next year's Philharmonic season are practically completed, but their execution may depend on the attitude of the musicians' union. Philharmonic officials have joined with the president of the New York Symphony in asking the union for its cooperation in the interests of good music. In the meantime subscriptions for next season's concerts continue to pour into the Philharmonic offices.

Jury Appointed for Berkshire Chamber Music Competition

The Berkshire Chamber Music prize of 1921 (one thousand dollars), offered by Mrs. F. S. Coolidge for the best piano trio, will be awarded by the following jury: Ernest Hutcheson, Efreim Zimbalist, David Stanley Smith, Willem Willeke and Oscar Sonneck.

The prize winning composition will have its initial performance at the coming Berkshire Chamber Music Festival (Pittsfield, Mass., September 29-30 and October 1) by the Elshuco Trio.

Goldman Band to Open Free Park Concerts

On Tuesday noon, June 7, at City Hall, the Goldman Concert Band will open the 1921 season of free park concerts, arranged by Philip Berolzheimer, Chamberlain. The soloists will be Helen Stover, soprano, and Ernest S. Williams, cornetist. The appearance of this band on this occasion is in recognition of the public spirit of the Columbia University Summer Concerts' Committee and the hearty cooperation of Edwin Franko Goldman.

Lanham and Kimbro Nuptials June 1

Invitations have been issued for the marriage of Mrs. Virginia Wilhoite Kimbro to McCall Lanham, on Wednesday, June 1, at four o'clock in the afternoon, at the Fourth Presbyterian Church, New York.

Three Women Pianists Excel in Emotionalism



COTTLOW

**Novaes, Cottlow, and Samaroff, Americans
All, Are Refreshing After the Cere-
bralism of Most of Their
Male Rivals**

*From an article by Henry T. Finck, New York
Evening Post, May 7, 1921.*

It happened last month that three famous American women pianists played in Aeolian Hall on three successive afternoons: Olga Samaroff on Thursday, Augusta Cottlow on Friday, and Guionar Novaes on Saturday.

I wonder if the multitudinous women's clubs in this country fully realize what an asset to the musical world these three women pianists are. If they did, and if music lovers in general did, these remarkable artists could give as many recitals as they pleased and always fill the largest halls anywhere.

What these three players have in common is emotionalism. I could give the names of only two or three pianists of the other sex who are equally emotional; and emotionalism is the soul of musical interpretation.

Then there is Augusta Cottlow. After hearing her play MacDowell's "Eroica" sonata I wrote, and I purposely write it again, that in my experience only MacDowell himself bared the soul of the "Eroica" as she bared it. The grandeur, the tenderness, the melodic enchantment, the harmonic piquancy, the passion, the grace, the brilliancy—all were there. "Technically," I added, "this sonata is extremely difficult; emotionally, even more so. That Miss Cottlow mastered the emotional as well as the technical difficulties stamps her as a pianist of the first rank."

Once more let me say it: *she is great because she mastered the emotional as well as the technical difficulties.* How many pianists—especially the men—ever do that? Why don't they do it? Because they haven't a heart to do it.

All the more do I rejoice when a Cottlow comes along and reveals the poetic side of MacDowell's compositions.

Let us therefore turn to the women pianists, who are more emotional. They should make it their special patriotic task and what an enjoyable task!—to make Americans acquainted with the soul of their foremost composer.

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STEINWAY PIANO DUO-ART

I SEE THAT—

Frieda Hempel will sing at a special performance in San Sebastian before the King of Spain.

Jules Daiber is taking a flying trip abroad. Efforts are being made to raise \$50,000 for the summer concerts at the Lewisohn Stadium.

After additions are made to the Philadelphia Orchestra next season it will be the second largest in the world. This is Mildred Faas' fifth year as soprano soloist at the Bethlehem Bach Festival.

Paderewski is heading a committee to relieve the material wants of Moritz Moszkowski.

Edward N. L'Africain died at the age of sixty-nine. Mrs. Oscar Hammerstein is having more trouble over the disposal of the Manhattan Opera House.

Mary Garden is off for Monte Carlo and while abroad will engage some distinguished artists.

The Russian Symphony Orchestra has returned to New York after a successful tour of twenty weeks.

H. Le Roy Lewis sailed for Europe on May 21. Alexis Kudisch has arranged a violin summer course.

McCall Lanham will marry Virginia Wilhoite Kimbro, June 1.

The American Orchestral Society which Mrs. E. H. Harri- man is backing gives its first concert this week.

Dicie Howell will sing at the graduating exercises of the Flower Hospital nurses.

Margaret Romaine has appeared twice in Detroit within the past three months.

A pearl pendant was presented to President Florence Foster Jenkins by the Verdi Club.

Clara Clemens and Ossip Gabrilowitsch will summer in England, France, Germany and Switzerland, returning to America the end of August.

Dohnanyi has arrived at Budapest and was given a rousing reception by his townspeople.

Lina Lundgren, the Belgian pianist who is coming here next season, is still touring Australia.

Lodewijk Mortelmans, the Belgian composer, sails on June 9 on the Saxonia for Europe.

Rosa Raisa will sing Mana-Zucca's "Spring Came With You" next season.

Julia Claussen appeared at Evanston on May 24 with the New York Philharmonic Orchestra under Stransky.

Emma A. Dambmann left for Los Angeles on May 19. Gustave L. Becker has announced a summer school of piano playing.

More than \$400 was spent for phonograph records last year for the public schools of Topeka, Kan.

César Borré, the Belgian conductor, intends to locate in New York.

The jury for the Berkshire Chamber Music Competition includes Ernest Hutcheson, Efrem Zimbalist, David Stanley Smith, Willem Willeke and Oscar Sonneck.

Some of the Paris music critics declare that Mme. Miura is the sensation of the year at the Opera Comique.

Harry A. Russell, organist of St. Peter's Protestant Episcopal Church, died suddenly last Saturday.

"Do Dreams Come True?" (published by Carl Fischer) is one of the most likable of the new ballads.

Frieda Hempel left New York last Tuesday for Paris. School children of Minneapolis will produce "Pinafore" June 1-4.

Myrna Sharlow has announced her engagement to Edward Bering Hitchcock.

It has been proposed that "The Star Spangled Banner" be sung by Congress at the openings of sessions.

Margaret Kennedy is the latest pupil of F. X. Arens to make a hit in San Diego, Cal.

Bertha Malkin, sister of Manfred, has won honors at the Mannheim Opera House.

Germaine Schmitzer already has nineteen appearances booked in Italy for her fall tour.

There were three celebrations in honor of Clara Novello Davies' birthday.

Students from Europe and from almost every State in the Union are enrolling for Yeatman Griffith's summer master classes.

Robert Murray, the boy soprano, can sing bird notes which exceed the range of the piano.

Because of lack of funds the Harvard Glee Club may not be able to concertize in Italy.

All subscriptions for the Friday afternoon concerts of the Boston Orchestra for next season have been sold.

The second American Song Composers' Festival will be held June 1-3 in Greenwood, Ind.

The Rosé Quartet from Vienna will not come to America in September.

More than 1,000,000 persons attended the performances given by the San Carlo Opera Company on its recent tour.

The Society for Private Musical Performances in Vienna desires to produce works by American composers.

The San Joaquin Valley Chorus is to become a permanent feature of the musical life of central California.

Romualdo Sapio says that bel canto must be considered as a means and not as an end.

The Philadelphia Operatic Society gave a most successful performance of "Il Trovatore."

Great progress was reported at the California Federation of Music Clubs at the convention in Los Angeles.

Oscar G. Sonneck is vice-president of G. Schirmer, Inc.

G. N.

Marie Sweet Baker Sings at Legion Dinner

An interesting program was given at the dinner tendered by Franklin Simon to the Franklin Simon Post No. 594 of the American Legion, Tuesday, May 10. It was an elaborate dinner and one is given by Mr. Simon each month, a program usually being arranged for the boys. Marie Sweet Baker has a powerful dramatic soprano voice, well controlled, of beautiful quality and intelligently used. On this occasion she sang two groups of lighter songs, including Schubert's "Serenade," "Her Dream," "The Little Brown Owl," "Because" and "By the Waters of Minnetonka" (Lieurance). Her charming personality as well as her artistic singing wins her audience. She was accompanied by Edna Horton. Frances Sonin also delighted all present with her interpretations of juvenile characters. Her most popular songs were "Daddy's Sweetheart" and

"Best Vacation I Ever Had." Although her recitals are generally given in costume, their absence Tuesday evening did not lessen the appreciation of her interesting work. Nadine Brody was her accompanist. The program also included, besides after dinner speeches and orchestra selections, a very clever dance by Alice Cook.

NEW ORLEANS PHILHARMONIC SOCIETY CLOSING ITS SEASON

Twenty-seven Concerts This Season's Record—Notable Artists Presented by Philip Werlein, Ltd.

—Items of Interest

New Orleans, La., April 20, 1921.—The Philharmonic Society closed its series of five concerts with a brilliant program by the New York Philharmonic Orchestra, Joseph Stransky and Henry Hadley, conductors. An interesting feature of the event was the conducting by the composer, Mr. Hadley, of his own "Culprit Fay." The orchestra rose to its greatest heights in the Strauss "Death and Transfiguration."

The Philharmonic Society of New Orleans deserves the success that it has attained. Its plans for next year promise a magnificent series. The musical season just closed was, beyond a doubt, the most remarkable to date in local history. Instead of three or four concerts, as was the case in season 1906-07, when the Philharmonic Society was founded, this city was offered twenty-seven big concerts. This is a proof of the stimulating effect which this organization has had here.

NOTABLE ARTISTS PRESENTED BY PHILIP WERLEIN, LTD.

Titta Ruffo, assisted by Erwin Nyiregyhazi, appeared in this city under management of the artistic department of Philip Werlein, Ltd. Within the memory of the writer no such enthusiasm has been witnessed here comparable to that elicited by these two artists. Mr. Ruffo's glorious voice captivated his hearers, and Mr. Nyiregyhazi's pianistic genius called forth raptures of applause.

Under the same local management appeared that splendid artist, Jan Kubelik, assisted by Pierre Augerias. Both artists were very well received.

NOTES.

The Polyhymnia Circle, Theresa Cannon-Buckley founder and director, will celebrate its fifteenth anniversary next month. This organization, and the Saturday Music Circle, of which Mrs. Mark Kaiser is president, have done remarkable work in fostering higher music here.

The Cercle Lyrique announces its annual public concert at an early date. The proceeds from this concert will be given, as usual, to some worthy charitable institution.

Harry Brunswick Loeb addressed the Council of Jewish Women recently, taking as his subject, "Little Intimacies With Big People." He gave little intimate glimpses into the lives of several celebrities, which seemed to please the large audience present.

H. B. L.

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The Editor, Musical Courier:

I enclose herewith American Express Company money order for next year's subscription to the MUSICAL COURIER. Although the exchange is terribly against us (\$6 cost now 12-61), this subscription is the one musical necessity—not luxury—of which I cannot deprive myself, or do without.

For many years a constant reader, long before you honored me by publishing my photo on the front page (Vol. 29, No. 3, July 18, 1894), I have always found the MUSICAL COURIER not only the best paper (this is almost a Bromide), but the Only World's music paper which counts in matters musical.

Throughout these thirty years it has been always interesting, always reliable and gone on "sempre crescendo" to its present lustre.

For thirty years and more, I have read it. Eheu! Fugaces, Posthume, Posthume, Labuntur anni.

I remain, Yours constantly and faithfully,
(Signed) TIVIDAR NACHEZ.

Thibaud Arrives in Holland

Jacques Thibaud, the French violinist, who sailed from America on April 25, has arrived in Holland and started his concert tour there.



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The perfect vocalization of Miss Zielinska was impressed upon the audience in many of her numbers, but particularly in Bishop's "Lo! Here the Gentle Lark" and the Norwegian Echo Song. Each called for an encore. Through every number rang the clarity and strength of her voice, mingled with a sweet softness in some passages.—*San Antonio, Texas, Light*, February 16, 1921.

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Florence Golson Achieving Success

Florence Golson was in New York recently by invitation of the Rubinstein Club, of which she was a guest of honor at its annual white breakfast, and by the courtesy of Mr. Coghill, of the John Church Company, who is publishing some of Miss Golson's compositions, a representative of the MUSICAL COURIER was privileged to have a brief interview with her.

Miss Golson is blind, but neither her manner nor appearance would give any indication of her affliction. She is very bright and vivacious, quick of movement, full of good humor and inspiring enthusiasm, and ready to do anything that is necessary in the way of sincere hard work and study to succeed in her chosen calling, for which she is eminently fitted, as is proven by the success of her hitherto published compositions.

A native of Wetumpka, Ala., Miss Golson received her early education in the Tennessee School for the Blind at Nashville, Tenn. She began her musical education under teachers at Wetumpka, studied two years with the Eilenbergs of Montgomery, and then had two years of piano, organ, voice and theory at Nashville. She then attended the woman's college at Montgomery, studying theory and composition under Prof. Alexander Findley, and continued her musical education at the Cincinnati Conservatory of Music, studying voice under Dr. Ferry Lulek and Dan Beddoe, and composition under Ralph Lyford and Edgar Stillman Kelley. Her work at the conservatory was of such merit that she was awarded a full scholarship. In 1920 she received the signal honor of being awarded a diploma in composition, one of the few of its kind ever granted at this noted institution.

In the musical world as composer and singer this gifted young Alabama girl is rapidly winning success. Her first song, "The Bird with a Broken Wing," was published in 1919 by the John Church Company. It has been well received by the public and three editions have already been printed. Miss Golson's "A Spring Symphony" won a \$100

prize offered for the best chorus for women's voices by the Ohio Music Teachers' Association at its annual convention in June, 1920. This work was performed by the Rubinstein Club of New York recently with marked success.

Several other songs by Miss Golson have been published: "Little Boy Blue," "A Message," and a set of piano pieces: "Perverse," "Pensive" and "Gay." As to how Miss Golson



FLORENCE GOLSON,
The blind composer and singer.

did it was a question that was asked with a good deal of interest. The answer was that she got her compositions letter perfect in her head and then dictated them note for note to an amanuensis. In this way Miss Golson says she can, after the music is once composed, get it down on paper almost as fast as if she wrote it herself. Certainly her blindness has in no way interfered with her ability to produce really valuable additions to the literature of American music, and her further efforts will be awaited with interest.

Final St. Ambrose Society Program

The St. Ambrose Society of New Haven, Conn., closed its season of monthly musical programs with an organ recital at Center Church on May 16. This program was given essentially to show the ability of the organists in the society, all of whom have studied at the Yale School of Music. The other members participating on the program who have studied there are Ruth Lathrop, alto; Ernestine Mappes, violinist, and Mildred Gibson Wilson, cellist. The personnel of the St. Ambrose Double Quartet is as follows: First sopranos—Mrs. George Hill MacLean, Mary Minier North; second sopranos—Edith Glines Wilcox, Sarah Tarleton Fiske; first altos—Mrs. Erik S. Palmer,

Grace Burnes Munson; second altos—Isabelle C. Luffler, Ruth Lathrop. The officers of the society are: President, Mrs. George Hill MacLean; vice-president, Mrs. George A. Austin; secretary, Belle Loper Slater; treasurer, Mrs. Clarence B. Bolmer, and librarian, Ruth Lathrop. Those appearing on the program also included Virginia Carrington, Eda Bowers Robinson, Jeannette Moore Fisher, Isabelle C. Luffler, Ernestine Mappes, Pauline Law, Mary Caecilia Doran, Sarah Tarleton Fiske, Grace Burnes Munson, and Pauline Voorhees.

Sterner School Gives Weekly Recital

Ralfe Leech Sterner, founder and president of the New York School of Music and Arts, continues the giving of Thursday evening recitals, with headquarters invariably holding large audiences to hear these affairs. That of May 12 brought forward some excellent young artists, both singers and pianists. Elizabeth Pachinger sang Ganz's "A Memory" with true expression, "Love's Sweet Sake" (Wood) and "Break of Day" (Sanderson) with brilliant voice, reaching a fine high B flat. Edna V. Horton played the piano pieces, "Arabesque" and "Ballade" (Debussy), with commendable poise and variety of tone; she has great talent, combined with intellectuality, and it shines in her playing. Emerich Spitzer sang songs by Brahms and Sanderson with musical feeling, and Theresa Lautz showed herself to be a gifted organist in her playing of a movement from Borowski's first sonata. Youthful Sophie Russell made a hit as usual, for her legato and staccato singing, her trill and extended range of voice are very unusual; this was evident in "Villanelle," and still more so in an "Ernani" aria. Rocco Carcione, tenor, always sings with warmth, his Handel solo and a duet with Margaret Alleman ("Home to Our Mountains") having notable musical spirit. Miss Alleman, a new singer at this institution, deserves praise for her distinct enunciation and the way she handles her pleasant alto voice. She sang Beach's "The Year's at the Spring" with brilliant effect, for she is a truly musical personage, showing also real expression in "A Dream." Marie Canal, young Spanish pianist, played Chopin's E major study with correctness and spirit. "All Joy Be Thine" (Sanderson) was very well sung by Amelia Marcus, who later also showed her capability in "Eli, Eli." Gladys Berkmore sang "Last May Morn" and Marie Behrman "Valley of Laughter," both with good effect. Betty Rosalsky sang in French the waltz from "Romeo and Juliet," winning honors; it was her best singing of the season. Maxine Hurley sang "Rose of the Garden" (Neidlinger), and Helen Wolverton was the capable accompanist of the evening.

The Klibansky Summer Courses

Sergei Klibansky, the noted New York vocal teacher, will terminate a very busy season soon and will then conduct a summer term during the month of June, lasting until July 10, at his New York studios. Thereafter he will go



SERGEI KLIBANSKY,
New York vocal teacher.

to Seattle, Wash., where he is re-engaged for a six weeks' Master Course at the Cornish School of Music.

Last year Mr. Klibansky's course at the Cornish School was a great success; he gave as many as 107 weekly lessons. During his absence from New York the Klibansky studios at 212 West Fifty-ninth street, will be kept open; Lotta Madden and Leroy Tebbis, assistant teachers, will have summer classes there.

Mr. Klibansky has just received enthusiastic reports from conductors and managers of his artist pupil, Lotta Madden, in important towns on the Pacific Coast.

Franklin Riker's Summer Plans

Franklin Riker, the well known concert tenor and teacher, will keep his New York and Philadelphia studios open this year until July 15, after which he and Mrs. Riker will go to the Adirondacks for the summer. Mr. Riker will conduct a summer class of limited numbers while there. The enrollment is already considerable, but there is room for three or four more pupils.

Southern Tour for London String Quartet

A Southern tour is being arranged for the London String Quartet during the latter part of November and early December on its way to Honolulu for a return engagement.

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And the art of the singer is unimpaired. If anything, he seemed in better voice than when we last heard him, in fuller and richer voice. The ancient attributes of his art know no change; the complete fulfillment of style, the full measure of tone, the lyric sweetness of this voice—the thrush among tenors—remain to charm the senses and satisfy the intelligence.

William B. Murray, Brooklyn Eagle.

Mr. McCormack has never sung better during my attendance at his recitals. His Handel group was interpreted with a distinguished restraint, refinement of touch and taste, and articulation beyond criticism, a tone of graceful suavity and purity and a breath control positively marvelous.

Herman deVries, Chicago Evening American.

Evidently much refreshed from his tour in the Antipodes and in European musical centers, Mr. McCormack never sang with such heartfelt warmth, such depth of feeling and such beautiful lyricism as he did last evening.

Maurice Rosenfeld, Chicago Daily News.

In point of numbers, in point of enthusiasm, and in point of returns there is little question about the record John McCormack established at the Hippodrome last night. And that artist sang as he never sang before. His voice was fresh, and there was a striking fullness in it. The voice seemed sort of more solid, and more certain. He sang as if his voice was a toy, and he was playing with it. But underneath the singing the great humanity that is not expected in anything that smacks of the tenor quality. Almost a new McCormack.

S. Jay Kaufman, The Globe and Commercial Advertiser.

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Music in the Topeka Schools

Topeka, Kan., May 13, 1921.—The Topeka public school pupils probably are as fortunate as any in this part of the country as far as musical education is concerned. It is doubtful whether any school in this part of the country has won more prizes in one season than the Topeka high school musicians, i. e., first prize in the Kansas State musical contest, held at Emporia, Kan., April 14 and 15, to the Topeka High School; first prize given to the boys' glee club; Bernice Hemus, first place in piano; John de Mun, first in bass solo; second place won by the girls' glee club; and third place in orchestra won by the Topeka High School musicians.

Mr. de Mun, the winner of the bass solo, is a senior in the High School. He had never taken any voice work until last October. Since then he has made remarkable strides.

Miss Hemus, who won in piano at Peoria, is also a senior in the high school. She has studied music for a number of years under H. J. Dotterweich, formerly an instructor in music at Washburn College here and now director of the Dotterweich music series which is given here every winter.

Musical appreciation work is being given here with marked success in the schools, according to Grace V. Wilson, supervisor of music in the Topeka schools. There are twenty-three elementary schools in Topeka, three junior high schools, and the Topeka High School. Every room is visited once every two weeks by the supervisor. Violin classes have been organized in the elementary schools, giving lessons to the pupils for a small sum, which is in addition to the regular class work. These classes are under the supervision of competent instructors.

Orchestras are quite common in the different schools of the city. More than \$400 has been spent for phonograph records during the year. In order that all the schools may have use of these records the circulating library idea is being used. Music memory contests, using the phonograph for demonstration work, are being held. There are classes in chorus work, harmony, history of music, appreciation and orchestra. Miss Wilson is being assisted in the music work in the schools by Katherine Sentz and Imogene Burnette. Teachers in charge of the departmental work in the school are Edna Kincaid, Margaret Prout and Georgia Hoffman.

More than 800 pupils from the elementary schools and 290 from the high school staged a Christmas entertainment



WINNERS OF THE KANSAS STATE HIGH SCHOOL MUSIC CONTEST, HELD AT EMPORIA, KANS., APRIL 14 AND 15.

The boys' and girls' glee clubs and high school orchestra, of Topeka, Kans., High School, at the Santa Fe Station in Topeka ready to start for the contest at Emporia. Grace V. Wilson, supervisor of music in the Topeka schools, is at the extreme right of the picture wearing the fur neckpiece. Robert Service, the best high school violinist in the State, is on crutches. "The smile won't come off," Miss Wilson said, "but it was bigger than that when we returned."

at the City Auditorium which was pronounced by Topeka music critics as the best local production ever staged in the city.

A "Musical Romance" was staged by the high school organizations, March 25, which was well received.

Miss Wilson, the supervisor of music in the schools, is a post-graduate of the Chicago Musical College. She has had nine years' experience in public school music and has been at Topeka two years. C. E. H.

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Roland Witte, of the well known managerial firm of Horner & Witte, of Kansas City, while in New York recently engaging artists for his extensive territory for next season, was the guest of many singers of prominence, among whom were Mr. and Mrs. Paul Althouse, Mr. and Mrs. Reed Miller, Arthur Middleton, Marguerite Namara and William Thorner, the well known vocal teacher. Mr. Witte also made a special visit to the Capitol Theater to hear Mme. Namara contribute her bit to New York's gala music week.

Alexis Kudisch to Hold Violin Summer Course

Summer students of the violin planning to visit New York will find no one who stands higher professionally and personally than Alexis Kudisch, who, as a leading violinist of the National Symphony Orchestra, and as teacher of many young violinists of pronounced merit, has won a distinctive position. Graduated in the celebrated



ALEXIS KUDISCH,
Violinist and teacher.

Auer Petrograd classes, he was fellow-student of many noted virtuosos of the present day, and appeared as soloist in notable European tours. As solo and quartet violinist he stands among the foremost, and he advocates much ensemble playing with his pupils. His attainments as violinist and teacher led to his being engaged as violinistic head of a well-known Brooklyn music school, and to his retention among the violinists of the reorganized Philharmonic Orchestra (only a portion of those of last season were so reengaged) for next season. Of kindly disposition, yet authoritative bearing, Mr. Kudisch gets results, and his pupils all work hard for him, and for the art he personifies. "The greatest summer resort in America" so New York has been called, and the violin players and teachers of America will find in Mr. Kudisch a genuine musical friend, who will aid them tremendously, for he is an up-to-date, wideawake personality. He begins this summer course forthwith. Many solo engagements for him in New York and vicinity have kept him constantly occupied, and these now over, he will devote himself wholeheartedly to the summer course.

Cadman and Mrs. Eberhardt Brooklyn Guests

Charles Wakefield Cadman, the composer, and Nelle Eberhardt, the librettist of the Indian opera "Shanewis," were guests on Wednesday evening, May 14, at the spring festival of the Brooklyn Music School Settlement, which was held in the ballroom of the Brooklyn Academy of Music. In spite of the stormy weather the hall was filled with music lovers of Brooklyn, who have come to look on the school's annual concert as an artistic treat. A waltz written and arranged for the violin by L. Wells Clary charmed everyone, but much disappointment was felt that the number including "Firelight," a little song by Mrs. Charles J. McDermott, chairman of the music committee, was unavoidably omitted from the program.

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DETROIT SYMPHONY OFFERS FINE PROGRAM

Many Excellent Concerts Given by Gabrilowitsch's Forces—
Althouse, Ostrowska, Abbas, Hoyt, Soloists—Gabrilowitsch Assists at Final Detroit Symphony String Quartet Concert—Tuesday Musicales Offerings—Second Orpheus Club Concert

Detroit, Mich., April 21, 1921.—The program for the twelfth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday and Saturday evenings, March 24 and 26, was opened with the second symphony, op. 43, in D minor, Sibelius, conducted by Victor Kolar. That the audiences were quite satisfied with Mr. Kolar's reading of this beautiful symphony was evident from the many recalls that were accorded him at its close. The two remaining orchestra numbers, the "Good Friday Spell" from "Parsifal" and the Easter overture by Rimsky-Korsakoff, were conducted by Ossip Gabrilowitsch in his usual authoritative and artistic manner. The assisting soloist was the brilliant young pianist, Guionar Novae, who played the fourth concerto, op. 58, in G major, by Beethoven. She was not a stranger to Detroit having appeared in recital here a number of years ago. She has gained in the breadth of her artistry and has attained an enviable position for so young an artist.

The thirteenth pair of concerts given April 8 and 9,

opened with the overture to "Melpomene," by Chadwick, and closed with the Brahms "Academic Festival" overture, op. 80. The symphony was the Beethoven fourth, op. 60, in B flat. Mr. Gabrilowitsch conducted with fire and enthusiasm. The soloist was the always welcome tenor, Paul Althouse, who sang two arias—"Ah fuyez, douce image," from "Manon," by Massenet, and "Celeste Aida," from "Aida," by Verdi.

SUNDAY AFTERNOON CONCERTS.

The twelfth Sunday afternoon concert was given April 3, Mr. Gabrilowitsch conducting. The orchestral numbers were overture "La Gazza Ladra," Rossini; overture "Patrie," Bizet; "Parisian Dances and Wedding March" from "Fera-mos," by Rubinstein, and the waltz, "Voices of Spring," Strauss. Of these, the Rubinstein number seemed to make the greatest appeal, being full of color and barbaric effects. In the place of Estelle Lieblich, soprano, who was unable to be present, Djina Ostrowska, harpist, and Philipp Abbas, cellist, played a group by Handel, Rimsky-Korsakoff and Saint-Saëns. The numbers were thoroughly enjoyed and enthusiastically applauded.

For the thirteenth Sunday afternoon concert, Victor Kolar conducted and Emma Patton Hoyt, soprano, was the assisting soloist. In spite of the inclement weather, Orchestra Hall was well filled and the enthusiasm manifested proved that those present felt repaid for braving the storm. Miss Hoyt sang "Voi che sapete" from the "Marriage of Figaro," Mozart; "L'Invitation au Voyage," Duparc, and "Air de Lia," from "L'Enfant Prodigue," Debussy. The Mozart aria was especially well done, seeming most suited to her voice. The orchestral numbers were "Marche Heroique," op. 34, by Saint-Saëns; nocturnes, nuances and fetes, Debussy; "Dance of the Nymphs and Satyrs," from "Amor et Psyche," op. 3; overture "Carnival in Paris," op. 3.

FINAL YOUNG PEOPLE'S CONCERT A GREAT SUCCESS.

Saturday morning, April 18, Orchestra Hall was filled with young people who came to enjoy the last of the series of programs prepared for their enlightenment regarding the orchestra. Herman Hoexter reviewed his previous talks and explained program music. An excellent program was conducted by Victor Kolar and the audience applauded everything enthusiastically, showing their appreciation of what had been done for them.

Plans are under way now to give concerts next season in the various high school auditoriums, thus reaching a larger number of young people.

DETROIT SYMPHONY STRING QUARTET GIVES FINAL CONCERT.

April 11, at Temple Beth-El, the Detroit Symphony String Quartet gave its final concert, with Ossip Gabrilowitsch as assisting artist. The program was an unusual one and attracted a larger audience than have some of the others. Never has the artistry of Mr. Gabrilowitsch been more apparent than in this concert. It is not given to every soloist to be a good ensemble player, but it seems that Mr. Gabrilowitsch is able to do all things well; certainly his work that evening was a joy to all fortunate enough to hear him. The program included Schubert's quintet, op. 114, for piano, violin, viola, cello and double-bass (played by Gaston Brohan), Mozart's quartet, No. 21, and Schumann's quintet, op. 44, for piano and strings. The work of the Quartet throughout the evening was praiseworthy. The organization itself is a decided acquisition to Detroit.

TUESDAY MUSICAL OFFERINGS.

Tuesday morning, March 29, the Tuesday Musicales presented Marion Rous, pianist, in a lecture-recital at the Y. W. C. A. auditorium. Miss Rous's subject was "What Next in Music?" and was illustrated by a program of compositions by Palmgren, Ornstein, Schoenberg, Ravel, Bela-Bartok, Malipiero, Griffes, Scriabine, Prokofieff, Goossens, Lord Berners, Cyril Scott and Percy Grainger. Miss Rous

possesses a keen analytical mind, a delicious sense of humor and unusual pianistic ability. She kept her hearers vastly entertained both by her lecture and her playing.

Tuesday morning, April 6, the cantata, "The Sea Fairies," by Mrs. H. H. A. Beach, was presented by the Tuesday Musicales Chorus, under the direction of Jennie M. Stoddard. Mrs. Frank E. Duisenberry and Elizabeth Bennett were the soloists and Mrs. Edwin S. Sherrill, the accompanist. Mrs. Ernest Wentz, pianist, also contributed a group of solos.

The annual meeting of the Tuesday Musicales was held April 19. The following officers were elected for the coming season: president, Mrs. Frederic B. Stevens; vice-president, Mrs. Leland B. Case; secretary, Jennie M. Stoddard; treasurer, Mrs. George Perry Palmer; librarian, Marjorie C. Deyo. Harriet J. Ingersoll and Ada Gordon were elected to the executive committee for a term of three years and Mrs. Benjamin F. Mulford for two years.

ORPHEUS CLUB GIVES SECOND CONCERT.

Tuesday evening, April 12, the Orpheus Club of men's voices gave the second concert of the season to its sustaining members at Orchestra Hall. Under the direction of Charles Frederic Morse, this club has attained such perfection of ensemble that one can speak of it only in superlatives. Mr. Morse can always be trusted to give a program that is very much worth while from the musical standpoint. Compositions by Percy Rector Stephens, Nanini, MacDowell, di Lasso, were featured with a group of Hungarian songs, arranged by Homer B. Hatch, and a cantata, "Before the Dawn," by Harling. The club had the assistance of Daisy Jean, cellist; Orville Griffiths, tenor; Gabrielle Radoux, Harriet J. Ingersoll and E. Hamilton Collins, accompanists.

Fritz Kreisler Gives Recital.

Thursday evening, April 14, in Arcadia, Fritz Kreisler gave a recital to an audience that filled the immense auditorium and overflowed on the stage. Everything that he did was the signal for a manifestation of enthusiasm and encores were most generously given. J. M. S.

ST. OLAF CHOIR WINS SUCCESS IN MILWAUKEE

Other Musical Events of Interest

Milwaukee, Wis., April 18, 1921.—One of the most artistic and enjoyable events of a season that has been full to the brim of musical affairs of the highest order was the concert given Friday, April 8, by the famous St. Olaf Choir from the Lutheran College of the same name in Northfield, Minn., under the direction of Prof. F. M. Christiansen. It was the first visit of the organization to Milwaukee, and the Pabst Theater was crowded with an audience which rewarded the splendid work of the choir with salvos of applause, which was all the more enthusiastic because it was the result of such unexpected perfection. The quality of tone has been so thoroughly assimilated that no voice stands out beyond any others, and the various choirs sang as one person. The music was all liturgical and of the most classical kind. The Bach "The Spirit Also" was a marvel of precision, and of wondrous loveliness was "Motet for the Advent Season," magnificently sung. Tchaikowsky, Kalinnikoff, Nicolai, a fourteenth century "In dulci jubilo," and a beautiful Christmas song by Professor Christiansen himself, were all works of art.

The concert given by the Elshuco Trio, in the Pabst, April 11, was a genuine treat, as was also the final concert by the Chicago Symphony Concert, April 12, at which the famous duo-pianists, Guy Maier and Lee Pattison, created a furor by their superb interpretation of Mozart's concertos, for two pianos, a concert piece by Ropards, and several encores. The orchestra was in splendid form, Mr. Stock conducting, with his usual fine understanding, the Franck symphony.

The same afternoon, a concert was given for the children to a packed house, at which time little Anita Malkin, aged nine, played Saint-Saëns' "Introduction and Capriccio," for violin. Miss Malkin, who is the daughter of Joseph Malkin, first cellist of the orchestra, is evidently possessed of unusual ability. She plays with authority, smoothness of tone, temperament, and a flexibility of bowing astounding in so young a child. Her progress will be watched with interest.

April 11 and April 12 the A Capella Chorus presented first a concert in which Mme. Illing-Schmidt, Clementine Malek, sopranos; Elsa Bloedel, contralto; Arthur Kraft, tenor, and Gustav Holmquist, bass, distinguished themselves. Tuesday night the chorus and soloists, under the capable direction of Prof. William C. Boeppler, gave a creditable performance of Schumann's oratorio, "Paradise and the Peri," with orchestra.

April 14 the Lyric Glee Club, under the direction of Arthur Dunham, was heard in the second concert for the season, with Alfred Hiles Bergen, baritone, as soloist. The club sang splendidly, and Mr. Bergen proved to be a baritone of distinction, well worth hearing. The club is rapidly becoming one of the musical assets of Milwaukee. M. A.

Mme. Liszewska Engaged with Cincinnati Symphony

Margaret Melville Liszewska has just been engaged as soloist with the Cincinnati Symphony Orchestra, under Ysaye, for the pair of concerts on November 11 and 12. During the past winter Mme. Liszewska was soloist with the Cleveland and Minneapolis orchestras. Writing about her concert with the latter, H. A. Bellows, of the Minneapolis Daily News, stated that her performance of the scherzo of the Saint-Saëns G minor concerto and the second encore she was obliged to add—a nocturne of Chopin—were among the high lights of the whole concert, praising the smoothness and delicacy of her technique and the beauty of her tone. The Minneapolis Tribune wrote: "The Saint-Saëns concerto was played with a firm apprehension of the beauties it contains. Margaret Melville Liszewska demonstrated that her technique is both facile and vigorous, her tone virile and of fine quality. The audience showed its appreciation by insisting on two encores."



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I. F. M. C. MEETS IN INDIANAPOLIS

Annual Convention Well Attended—Polk Prizes Awarded—
Interesting Programs Presented

Indianapolis, Ind., April 25, 1921.—The annual convention of the Indiana Federation of Musical Clubs, April 6, 7 and 8, in Indianapolis, brought musicians of note from all parts of the State, as well as adjoining States. Among the visitors were Mrs. Frank Seiberling, of Ohio, president of the National Federation, who gave several talks during the three-day conference, and Mrs. Boris Ganapol, of Detroit, president of the Great Lakes District of the National Federation.

A feature of the convention was the award of prizes contributed by Grace Porterfield Polk to the winners of the various classes, in the Young Artists' Contest. The successful contestants were: Voice, first prize for women, Julia Reyer; first prize for men, Paul Kleeman; violin, first prize, Elmer Kruse, all of Indianapolis, and piano, first prize, Waneta Cleveland, of Crawfordsville. Only American trained musicians were eligible to enter the contest.

Miss Reyer for several years studied piano and her first vocal work was done under the direction of Rudolph Heyne. She had a place on the commencement program as the culmination of her work at the American Conservatory of Music in Chicago where she studied with Karleton Hackett. For three years she has been the soloist with a concert company touring the Central and Western cities. She has a charming manner and a pleasing personality and is making a name for herself in the music world.

Mr. Kleeman is a pupil of John L. Geiger, of Indianapolis. Mr. Kruse has attained a degree of artistry rare for a nineteen year old lad and all his training has been under the supervision of Ferdinand Schaefer.

Miss Cleveland studied in Indianapolis for two years with Robert B. Lloyd and was a scholarship pupil of Rudolph Reuter in Chicago for four years. She won two diamond medals at the Chicago Musical College, one for being the best woman player of Chopin and one for the best interpretation of Liszt's Hungarian fantasia which she played in the Chicago Auditorium with the Chicago Symphony Orchestra.

In a talk on "Relations of the State to the National Federation," Mrs. Ganapol emphasized the importance of thorough cooperation in the fostering of the musical life of the country. B. P. Osborn, of the faculty of Shortridge High School, in a talk on "Music Credits and Music Memory Contests," outlined the broad policy the high school maintains in its music course. He said that credits are allowed for outside music study, and that 1,000 pupils in the school are now receiving such credits. Interesting reports were given by chairmen of the various standing committees of the State body; Caroline Hobson, of the extension committee; Mrs. Carroll Carr, juvenile and junior work in the State, and Mrs. Bernard Batty, chairman of the ways and means committee.

The officers elected for the coming year are: President, Mrs. Henry Schurmann, Indianapolis; first vice-president, Ada Bicking, Evansville; second vice-president, Caroline

Hobson, Indianapolis; corresponding secretary, Anna May Johnson, Indianapolis; recording secretary, Mrs. W. H. Book, Bloomington, and treasurer, Mrs. Myrl Sherburne Heliker, Knightstown.

The convention opened Wednesday morning with a contest for young vocalists at the home of Norma Mueller and a contest for violinists and pianists in Hollenbeck Hall. The convention proper was held at the Propylaeum. James H. Lowry, superintendent of the Department of Public Parks, welcomed the visiting delegates and spoke of the work being done by the Park Board in the promotion of music. Mr. Lowry said that ninety-three musical

the direction of P. Marinus Paulsen, with the assistance of Ottilie Schillig, soprano. The first work of the organization was most creditable and the fifty members are to be congratulated on their close attention to details. The program included "The Triumphal Entry of the Boyards," by Halvorsen; "Berceuse," by Jarnefeldt; andante cantabile from Tchaikowsky's fifth symphony, a group of four Oriental sketches by Mr. Paulsen, and "Ballet Egyptien," by Luigini.

Ottilie Schillig sang a group of modern French songs, "Floods of Spring" (Rachmaninoff), "Requiem" (Homer), "Sylvain" (Sinding), and two songs by William Reddick.

The Thursday night program was in charge of the Harmonie Club and many of the best musicians of the city took part. Among them were Glenn O. Friermood, baritone; Raymond Ball, tenor; Ruth Elizabeth Murphy, violinist; Yuba Wilhite, cellist; Mrs. Franc Wilhite Webber, harpist; Marie Climer, interpretive dancer; Leona Wright, soprano; Mrs. James Lowry, soprano; Mrs. Glenn Friermood, contralto; Mrs. Everett C. Johnson, soprano; Marie Allison Elliott, soprano; Mildred Barrett Pearson, soprano; Mrs. Robert Kinnaird, soprano; Mrs. Paul Morrison and Emma Doeppers. The accompaniments were played by Mrs. S. K. Ruick, Mrs. Frank T. Edenharter, Mrs. Howard Clippinger and Dorothy Brown. The Harmonie Club is one of the oldest musical organizations in the city and has made a special study of operas. The program was made up of interesting and tuneful numbers from well known operas and reflected great credit on those who arranged the program. I. M. A.

More About Schumann-Heink's Oriental Tour

From A. Strok, the manager of Shanghai, China, who is associated with Haensel & Jones in managing Schumann-Heink's Oriental tour, comes notification of a more definite plan for her itinerary which this manager has carefully mapped out for her.

From Tokyo, where she opened at the Imperial Theater on May 15, thereafter playing four more performances, Mme. Schumann-Heink will go directly to Java, where Mr. Strok will join the party, and from there to Singapore, Manila, Hongkong, Shanghai, Tientsin, Peking; then again to the Imperial Theater in Tokyo for a return engagement, after which performances in all the principal Japanese cities are scheduled. When the party sails from the Flowery Kingdom, they will return to the United States via the Hawaiian Islands, where Mme. Schumann-Heink will sing several performances in Honolulu before returning to America to resume her fall tour. Until March 1, 1922, she will appear in territory West of the Mississippi, after that date she is booked to appear in the East.

Germaine Schnitzer Back from Europe

After an interesting and successful tour which included appearances in France, Austria, Czechoslovakia, Roumania and Poland, Germaine Schnitzer has returned to America for the summer. Early in the fall she is to make another continental tour, nineteen appearances being already booked for Italy alone.

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entertainments had been provided during the year for the Indianapolis public by the park and school boards of the city. Mrs. Lafayette Page gave a talk on the Matinee Musicale and its efforts toward promoting good music.

The delegates at the convention were special guests at the concert which closed the forty-fourth season of the Matinee Musicale Wednesday afternoon given by the Elshuco Trio, and also at concerts arranged by the park and school boards Wednesday and Thursday nights.

The Musicale's concert was the third artist recital offered to the public during the season, and proved a most fitting climax for the year's work. The trio played a delightful program of chamber music which included the trio in E flat major by Schubert and the Arensky trio in D minor, the andante from the trio in C minor by Lekeu and the scherzo from the trio in F minor by Andrae and an encore number, the scherzo from a Dvorak trio.

On Wednesday night the concert was given by the Municipal Symphony Orchestra, a new organization under

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BERLIN

A musician of temperament and a born orchestral conductor.—*Deutsche Tageszeitung*.

The man of the hour. Reiner is alive with music.—*Acht-Uhr Abendblatt*.

An excellent conductor, so certain of his task that he conducts from memory as a matter of habit, straightforward and musical, without exaggeration. . . . At the end, the fourth of Brahms, masterful in reconstruction, a pure joy to hear.—*Börsen-Courier*.

For the second time Fritz Reiner, the first conductor of the Dresden Opera, conducted the Philharmonic Orchestra, and with the same great success as recently. His principal number was Brahms' fourth, to which he gave an altogether extraordinary rendition . . . a reflection of individual character, by virtue of judiciously and sensitively employed rubati.—*Tägliche Rundschau*.

A breath of fresh air . . . Reiner reinforced his recently achieved success with the public.—*Berliner Zeitung am Mittag*.

Proved himself the serious and superior conductor that we esteemed him to be.—*Vossische Zeitung*.

One has the impression—and understands it—that the orchestra likes to play under him, that it feels itself safe and follows his well thought-out intentions without effort.—*Berliner Tageblatt*.

"A full-blooded musician."—*Börsenzeitung*.

DRESDEN

The roar of applause with which the piece (Respighi's "Balleta dei Gnomidi") was received, was intended primarily for the brilliant performance, which Reiner had worked out with all the temperament at his command and which, also on the part of the orchestra, was the master-work.—*Dresdner Nachrichten*.

To begin with the overture to "Benvenuto Cellini" of Berlioz: Reiner drew out of the Philharmonic all that was possible in the way of beauty and color. . . . In "Eulenspiegel" he tore the orchestra along in an unheard-of, temperamental tempo.—*Dresdner Neueste Nachrichten*.

The execution was virtuosic, and the rousing homage given to the conductor and orchestra was highly justified.—*Dresdner Anzeiger*.

A master of the art of conjuring up, by personal impulse, a multiplicity of orchestral colors.—*Lokal-Anzeiger*.



HAMBURG

Fritz Reiner towers far above the mass of contemporary conductors. . . . Musician to his finger tips. . . . A curve with his forearm and the man with the Becken functions like a stop watch; a forward motion of his left, and the violins draw a cantilena from their instruments that makes one's blood run hot and cold. . . . Strauss' "Till Eulenspiegel" put the dot on the i. Bravo, bravissimo, Fritz Reiner!—*Hamburger Correspondent*.

Fritz Reiner . . . stands in the very narrow front rank of the past-masters of the baton. . . . His success yesterday, after an altogether masterful interpretation of the brilliant "Cellini" overture, the Pathétique of Tchaikowsky, and "Till Eulenspiegel" of Strauss, was tumultuous.—*Hamburger Fremdenblatt*.

His baton technique alone raises him to unusual eminence among the leaders of today; and the elemental force of his delivery, his clear, sovereign manner of architectonic construction, and the fulness and beauty of tone which he succeeds in drawing from the orchestra remind one of the prototype of all concert conductors—Arthur Nikisch. Tchaikowsky's "Pathétique" has rarely been heard with such élan, melodic impressiveness and dramatic tension.—*Hamburger Nachrichten am Mittag*.

Reiner understands, like very few orchestral leaders, to command his musicians by the power of suggestion, to force every man to the surrender of the most beautiful expression that is in him. An absolute model is his phrasing, and the manner in which he builds up climaxes is at once dramatically effective and musically cultivated.—*Acht-Uhr Abendblatt*.

Must be named in one breath with the most brilliant masters of the art of conducting. . . . Since Nikisch no such temperamental, spell-binding presentation of Schubert's C major symphony has been heard. . . . His success became a triumph.—*Hamburger Nachrichten*.

An interpretation as fascinating in its impetuous passion as in its psychological depth. Reiner's success was colossal.—*Hamburger Anzeiger*.

Ravishing, spiritual, . . . genial. One rarely has an impression of such spontaneity.—*Hamburger Echo*.

Edward JOHNSON

TENOR

Chicago Opera Association

**Universally Heralded
as One of the World's
Greatest Tenors**

NEW YORK—"There was some brilliant singing in last night's performance, the most conspicuous of which was done by Edward Johnson. He sang with a really distinguished style and with a voice of unusual beauty."

New York Telegram, February 5, 1921.

DENVER—"The great role of the opera (Lohengrin) is, of course, the tenor's, and Edward Johnson gave a superb performance. His voice has a finer, more delicate timbre than the others, and was entrancing, particularly in the beautiful narrative in the last scene."

Denver Post, April 20, 1921.

CINCINNATI—"As Lohengrin, Edward Johnson, the American tenor gave a magnificent impersonation, one sustained throughout both vocally and dramatically. The dignity of his bearing, his heroic demeanor, and the sympathy and intensity of his conception made of his role one of the great successes of the evening."—*Cincinnati Commercial Tribune*, March 19, 1921.

NASHVILLE, TENN.—"Edward Johnson, tenor of the Chicago Opera Co. sang last night, and aroused a furor of enthusiasm that has seldom been equalled in this city. Mr. Johnson is a refutation of Von Buelow's sarcastic remark that 'a tenor is a disease.' Some one else has predicted that tenors, like blondes, would soon be as extinct as the Dodo. If that disgruntled critic had heard this particular tenor, manly, and intellectual, he would have disowned such a statement."

Nashville, Tenn., Tennessean, January 13, 1921.

DALLAS, TEXAS—"Edward Johnson scored a signal success as Lohengrin. His voice is marvelous, his enunciation flawless."

Dallas Morning News, Dallas, Tex., March 25, 1921.

CHICAGO—"Edward Johnson made a poetic lover, and his voice sounded as fresh as if he had been resting for several days instead of having sung 'Lohengrin' the night before."

Chicago Post, January 8, 1921.

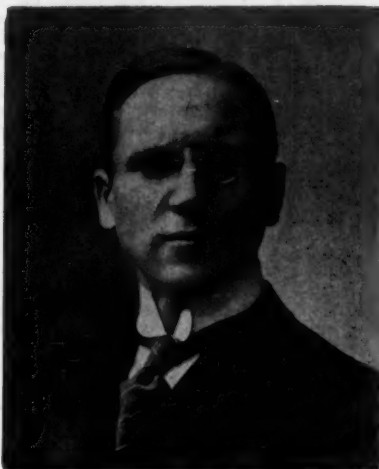
SAN FRANCISCO—"But I forgave Lohengrin for being a mere God out of a machine because of Edward Johnson, who has a voice that is young and yet full of character, eloquent, yet never melodramatic."—*San Francisco Examiner*, April 22, 1921.

CHICAGO—"Mr. Johnson was eloquent and vocally brilliant in a role which he showed last year to be one of his best."

Chicago Journal of Commerce and Daily Financial Times, January 8, 1921.

NORFOLK, VA.—"Giordano's 'André Chenier' aria was Mr. Johnson's last regular number, and perhaps the most effective. Here he gave his voice to its fullest flight, and the many shades of its beauty and strength were seen to stamp him as an artist among the best, if not himself the peer of tenors."

Virginia Pilot, Norfolk, Va., May 11, 1921.



**Accorded Unstinted
Praise by America's
Leading Critics**

BOSTON—"It is a well-placed, well-schooled, well-used tenor. He employs it as one seeking the arts and not the ostentation of song, measuring both force and finesse. He is intelligent musically, intelligent as well with the substance, style, illusion, and imagery of the chosen songs. He has studied the composer's measures. He is mindful of the poet's verse; he has shaped his interpretative design; he communicates it to his hearers."

Boston Transcript, February 14, 1921.

SAN FRANCISCO—"Among the tenors of the company, he has the most purely lyric voice. It has sweetness and suavity united with a sonority that gives it firmness. He sang throughout with charm."—*San Francisco Chronicle*, April 22, 1921.

CHICAGO—"Edward Johnson who had sung the heavy role of 'Lohengrin' only the night before, was cast in his familiar role of Avito, in which he obtained the success that is always his in this part."

Herman Devries in the Chicago Herald, January 8, 1921.

BOSTON—"Edward Johnson gave a recital yesterday afternoon at Symphony Hall which roused the enthusiasm of an audience to which his ability as a tenor singer was not previously known, save by hear-say. He sang here in opera last March, won high praise from the critics. His old Italian airs were given with appropriate suavity and restraint. In short, he 'put it over' with the nine-tenths of his audience which didn't know much about classical music, but was sure of what it liked."

Boston Globe, February 14, 1921.

CHICAGO—"Mr. Johnson's Avito was convincing in its essential dramatic qualities and vocalism."

Ruth Miller in the Chicago Tribune, January 8, 1921.

DENVER—"A delightful singer, stimulating admiration by the pure, even, flowing qualities of his voice."—*Denver Times*.

NEW YORK—"The performance ('Jacquerie') was in general very spirited. The outstanding feature was the dramatic singing and fine diction of Edward Johnson, the American tenor in the role of Mazurec."—*New York Globe*, February 5, 1921.

BOSTON—"Mr. Johnson's voice showed an astonishing freshness throughout, a freshness that glowed as clearly in the final song as in the first, and that seemed quite superior to weariness and the demands of high tones, which were frequent. Of the resonant quality of the voice there can be no doubt; in the rear, as well as nearer the stage, it was clear and vibrant."

Boston Herald, February 14, 1921.

DENVER—"The honors of the evening, however, are to be given to Johnson as Lohengrin. This tenor has a voice, lovely and sweet in quality, colorful, lyrical, and remarkably even in character from his full low tones to the resonant high ones. His is a splendid example of musicianly singing and a source of pride to American singers. His enunciation was surprising, and one understood every word in the role."

Denver News, April 30, 1921.

For Terms Apply

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WHERE THEY ARE TO BE

Alcock, Merle:
Bethlehem, Pa., May 27.
Beddoe, Mabel:
Bethlehem, Pa., May 28.
Bevani, Alexander:
Stanford, Cal., May 31.
Cronican, Lee:
Fargo, N. D., May 31.
D'Alvarez, Marguerite:
Keene, N. H., May 26.
Douty, Nicholas:
Bethlehem, Pa., May 27-28.
Faas, Mildred:
Bethlehem, Pa., May 27.
Fowlaton, Edgar:
Davenport, Ia., May 27-28.
Rockford, Ill., May 30-31.
Grainger, Percy:
Evanston, Ill., May 27.

Hinkle, Florence:
Bethlehem, Pa., May 28.
Kraft, Arthur:
Decatur, Ill., May 26.
Elmhurst, Ill., May 27.
Land, Harold:
Keene, N. H., May 26.
Newark, N. J., May 30.
Patterson, Idelle:
Norwich, Conn., May 27.
Plainfield, N. J., May 28.
Seydel, Irma:
Davenport, Ia., May 27-28.
Rockford, Ill., May 30-31.
Sparkes, Lenora:
Doylestown, Pa., May 26.
Tittmann, Charles T.:
Bethlehem, Pa., May 27-28.
Wolle, Dr. J. Fred:
Davenport, Ia., June 6.

DRESDEN ENJOYS "FAUST" AND "TRISTAN" PERFORMANCES

Dresden, April 15, 1921.—Gounod's "Faust," restudied and restaged under Fritz Reiner's direction, continues to draw full houses here. A drawback is the new "expressionistic" stage decoration, which may do very well in Schreker's, Mrazek's and other contemporaries' work, but which in older operas seems to be a mistake. Quite remarkable was the "Walpurgis Night," restored to its old form with the assistance of the dancing pantomime, in which even Pattiera, the Faust, skillfully shared.

Some nights later the Reiner-Pattiera program of Berlin, referred to in a recent letter, was repeated here with equal success, especially so for Reiner, who shone as a big light at the head of the Philharmonic Orchestra in the Gewerberhaus. The "Benvenuto Cellini" overture, "Till Eugenspiegel," and Respighi's "Dance of the Gnome Women" were also his numbers here. With the latter Reiner's virtuosity scored a triumph. The composition itself, however, is not deep. Pattiera's best selection was the Vasco di Gama aria sung in Italian. As a Wagner singer, Pattiera is not at his best.

ANNIVERSARY PERFORMANCE OF "TRISTAN."

On February 13, the anniversary of Wagner's death, "Tristan" was presented in a glorious manner, with Reiner at the conductor's desk. Compassing no small sweep, he has the ability to interpret largely, subjectively, within a wide stretched frame, all qualities that convincingly affect his hearers. If at times Schuck's "Tristan" looms up in the memory of those who lived the work through under his unequalled magnetic influence, one should always bear in

mind that "Tristan" cannot be reproduced otherwise than in an individualistic manner, bearing the stamp of its conductor's personality. And conductors are not all made after one pattern. A. N.

Richard Buhlig's Varied Activities

Upon his return from the tour with the Philharmonic Orchestra of Los Angeles, Richard Buhlig, the pianist, will conduct a second master class in the art of piano playing in all its aspects of interpretation, style and technic, in Los Angeles, Cal., during six weeks beginning Friday, June 3. The course will comprise twelve sessions, on each Tuesday and Friday afternoon, from two until six o'clock, from June 3 to July 12. Active participants will be limited to eight players, each player to perform once a week for an hour of individual instruction, besides being present at all other lessons, as all instruction will be in class.

Non-playing listeners will also be admitted to the class, their number being limited to twenty-five. The choice of works to be played will rest with the players, but announcement will be made each time of the works to be played at the next session.

Mr. Buhlig has had seven appearances already with the Philharmonic Orchestra of Los Angeles as follows: April 25, in Bakersfield, Cal.; April 27, Sacramento, Cal.; May 3, Portland, Ore.; May 7, Vancouver, B. C.; May 10, Spokane, Wash.; May 13, Butte, Mont.; May 14, Helena, Mont.; May 20, Colorado Springs, Colo.; May 21, Denver, Colo.; May 26, San Jose, Cal. In addition to his orchestral appearances, Mr. Buhlig has lectured a great deal and has given recitals, taken part in chamber music concerts, and concluded but a short time ago a master class.

Minneapolis School Children's Own Production of "Pinafore"

The Minneapolis West High School glee club and orchestra of 120 members will give "Pinafore," June 1, 2, 3 and 4, on a battleship stage, on the waters of Lake Calhoun. The net proceeds for these concerts will be used toward buying a pipe organ for the West High School.

The stage consists of four barges which were lying at the bottom of the lake, but which have been pumped out by the members of this organization and repaired so as to make an excellent stage. The orchestra will be seated on a barge, which lies about four inches out of the water. The park board of Minneapolis have given the use of land and water, together with bleachers, so as to conveniently seat some 5,000 people. The scenery has been worked out and painted by student members of the school, and the electrical effects have been arranged by student electricians. Every dance, every action, every entrance and exit, together with all the advertising, has been done exclusively by students.

Bagarozy Moves to Aeolian Hall

A. Bagarozy has moved his offices from the Putnam Building to Aeolian Hall.

OMAHA HEARS

EXCELLENT PROGRAMS

Kreisler, Braslau, Schumann-Heink, St. Olaf Choir Among the Visitors—Omaha Symphony Orchestra Makes Splendid First Impression—Local Artists and Organizations Unite to Create Widespread Interest in Music

Omaha, Neb., April 19, 1921.—Fritz Kreisler closed the Tuesday Musical Club's calendar of concerts this season. There was the usual large audience and the usual enthusiasm.

Sophie Braslau was presented here recently under the auspices of the Omaha Hebrew Club. In a program containing some interesting novelties from the modern vocal literature, as well as selections from the standard repertory, Miss Braslau showed the wealth of her voice and the variety of her technical resources. Outstanding numbers were the aria "Ah Quel Giorno," by Rossini; "Vocalise," by Rachmaninoff; "We Two Together," by Kernochan.

An important event in local circles was the debut of the Omaha Symphony Orchestra in a "twilight" concert at the Brandes Theater, March 29. The orchestra proved to be of full symphonic proportion and capacity, and was brilliantly directed by Henry Cox in a program containing Mendelssohn's "Ruy Blas" overture, the Schubert "Unfinished" symphony, and several numbers from Elgar's "Wand of Youth" suite. In all of these works Mr. Cox demonstrated splendid attributes of leadership and musical authority. His players responded with verve and enthusiasm, producing surprising effects in shading, phrasing, intonation and general orchestral solidarity. Martin Bush appeared as soloist, playing the first movement of Tchaikowsky's B flat minor concerto for piano.

Mrs. L. F. Crofoot, a well known local pianist, appeared in a recital at Duchesne College recently. A program ranging from Beethoven's "Pathetic" sonata to modern numbers by Sinding, Rachmaninoff and Sibelius, gave the player ample opportunity to disclose her choice complement of pianistic gifts.

A recital by Mme. Schumann-Heink, assisted by George Morgan, baritone, and Katherine Hoffman, pianist, formed the closing event in the concert series presented by the ladies of the First Central Congregational Church, and presented the usual features of a characteristic Schumann-Heink recital.

The annual Woman's Club concert, April 7, brought to a hearing the Woman's Club chorus, Henry Cox director, and West Sisters String Quartet. Assisting soloists were Louise Jansen-Wylie, soprano; Maude Fender Gutzmer, contralto, and Mrs. de Emmett Bradshaw, mezzo soprano. The principal choral work performed was the cantata, "The Sea Fairies," by Mrs. H. H. A. Beach.

The St. Olaf Lutheran Choir gave a concert March 31 and created a real sensation by the marvelous perfection of its singing. It was a program of high lights, wherein no number stood out in especial radiance, but where all attained to lofty standards of beauty.

A highly entertaining program was that given April 5 by the Fortnightly Club, featuring a program of two-piano numbers by Dorothy Morton Jobst and Adelyn Wood, who play together with complete unity and excellent taste. Mrs. Bradley Roe, soprano, assisted.

The American Guild of Organists held an evening of special music at All Saints Church last Wednesday, three large choirs participating. The annual banquet was enjoyed at the same place on the following evening.

The fifth annual convention of the Nebraska Music Teachers' Association held last week in Fremont was a success in every way. Addresses were delivered by Hollis Dann, of Pennsylvania, and W. D. Armstrong, of Illinois. A piano recital was played by Percy Grainger, and the Nebraska composers' program brought to light many works of merit. Officers elected for the coming year are: August Molzer, of Lincoln, president; Corinne Paulson, of Omaha, vice-president, and Paul Reuter, of Seward, secretary-treasurer. J. P. D.

Marguerita Sylva Sings

Mme. Marguerita Sylva of the Opera Comique, Paris Opera and Chicago Opera Association, appeared at a benefit for the League of Foreign Born Citizens given April 6, at the home of Mrs. Vincent Astor. A brilliant audience filled the house. Mme. Sylva's voice was never more beautiful. Lovely in a gown of silver, she sang with a charm that captivated her hearers. Establishing intimate relations with her audience with witty conversation that punctuated her program, Mme. Sylva gave "Souffrance," deFontenaille; "Somebody Loves Me," Cox; "Quand tu Passes," Messenger; "Thou Art the Night Wind," Gaul; the "Habanera" from "Carmen," and "Bonjour, Ma Belle," of Behrend. Corinne Wolerson was at the piano.

Marinus De Jong in Antwerp

Marinus De Jong, the Belgian pianist, arrived in Antwerp on May 10. He sailed from New York on April 12 on the S.S. Rochambeau via Havre and spent two weeks in Paris where he gave two private recitals. Afterwards he paid a visit to the Benedictine Fathers at St. Paul de Wisques (Pas de Calais) where he stayed ten days. He will give a few recitals in Brussels and in Antwerp and will spend his holidays in his country home, "Villa Antoinette," in Heide, where he will prepare for his New York recitals next season.

Sparkes Reengaged for Ann Arbor Festival

Lenora Sparkes, who sang the soprano part in the Verdi Requiem at the Ann Arbor Festival last May, was reengaged for the title role in "Aida," which was given in concert form at the festival on May 21. Miss Sparkes will sail for England early in June.

César Borré to Locate in the U. S. A.

César Borré, the young Belgian orchestral conductor, who recently arrived in the metropolis, sailed for Belgium on the S. S. Kroonland on May 21, and will return to New York early in July. Mr. Borré intends to locate permanently in the United States.



Photo by Nicholas Muray

ELSIE HILGER, Cellist

with her sisters

MARIE—Violinist

GRETE—Pianist-accompanist

During the Season of 1920-1921, their first in America, the Hilger sisters have played over sixty engagements, among them fourteen in New York City, six in Philadelphia, five in Baltimore and five in Washington, with other concerts at Brooklyn, Jersey City, Newark, Albany, Utica, Syracuse, Rochester, Buffalo, etc., etc., resulting in numerous return engagements.

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Bel Canto

BY ROMUALDO SAPIO

TO anyone interested in the art of singing these two words are quite familiar. The literal translation into English, or in fact into any other language, seems to satisfy everybody in regard to the exact meaning of these words. What could be more obvious than the significance of "fine singing?" Why should these words mean anything else?

The Latin birth of this appellation or its use (untranslated) in every country, rarely stir up any curiosity to know more about it. In reality Bel Canto means something more specific than general fine singing. It is the motto of a banner, of a special banner, and its origin dates back to the period of the Italian operatic renaissance.

When the Italian composers, early in the eighteenth century, foresaw the possibility of the music-drama as we understand it today, vocal virtuosity was already at its height. It was the reign, or rather the tyranny, of the singers that shaped the destinies of operas and composers alike. Vocalism, if we may use this word, was supreme. Woe betide the composer who dared revolt and neglected to cater humbly and properly to the exigencies of the vocalist!

A reaction was bound to come. The dawn of the nineteenth century saw composers and singers up in arms on two sides, arrayed for battle. It was a curious war, for to all appearances the contending parties were on the best of terms. The struggle was under the surface and each side was determined to have its own way. As usual in such cases, there were adherents and sympathizers outside the militant factions. Some were in favor of the new school of dramatic style of singing, while others preferred the serene and soothing delight of pure singing, undisturbed or distorted by the demands of strong dramatic expression. In the rank and file of the artists a split occurred which grew larger until a very marked division was established. Under the motto of "bel canto," rallied all the virtuosi of vocal art, while those of the new school were called, or rather called themselves, *attori-cantanti* (actor-singers). Disparaging nicknames were used to designate the opposing representatives of the art. The first were in theatrical slang: *capretti* (lambskins), the others, *urloni* (howlers).

It was at this time that a galaxy of operatic composers took matters in hand and started a radical reform. The process was necessarily gradual and slow. Concessions were to be made to amalgamate the old and new. Bel canto had to be considered, but was not allowed to reign supreme, and looking at the works of such composers as Rossini, Bellini, Donizetti, Puccini, Mercadante and Verdi of the first period, we find a strange discrepancy of style, a mixture of the sublime and the mediocre, inconceivable in the work of so highly gifted men. Passages of meaningless vocal display, or sugary elaborate sentimentality, followed by pages of colossal strength and modern dramatic utterance. Those operas show in every page the struggle of the period, and the fact that a good number among them has survived is a great tribute to their composers.

The opera-goer of today can hardly realize the evolution of the operatic form, unless he makes a study of its history. He wonders why so and so is called an exponent of Bel Canto, while another artist who sings equally well, or better, is not.

BEL CANTO A MEANS, NOT AN END.

The days of the virtuoso are past. For the vocalist and the instrumentalist alike, virtuosity for its own sake is no longer an ambitious goal. Mere display of technique, even of the best, of the most marvelous, may for a while attract the attention of a certain section of the public, especially in vocal music, but will not interest the real artist. Bel Canto is certainly an excellent asset for any artist. The

During the past season he has

Never had to cancel a date

Never been "out of voice"

Never been adversely criticised

Never once said "I was a Big Hit"

On the contrary, the Critics, Musical Directors and Officers of the different Clubs where he appeared have been *very enthusiastic* about

NORMAN JOLLIF Bass-Bar.

excl. dir.

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singer who possesses the mastery of it can well be proud of this qualification appended to his or her name. But he must possess other qualifications as well to rank really high. The mastery of Bel Canto alone will not be sufficient to establish a great reputation for an operatic artist today, as it did once, and here is the whole question: Bel Canto must be considered as a means and not as an end.

WINNIPEG HEARS TWO WEEKS OF GRAND OPERA

San Carlo Company Gives Two Weeks of Opera—Musical Competition Festival Affords Much of Interest
—Kathleen Parlow Triumphs

Winnipeg, Canada, April 22, 1921.—The past month has been full of gala days for musical Winnipeg. From March 28 to April 9, the San Carlo Company gave a varied repertory of grand opera; from April 11 to 16, the third annual Manitoba Musical Competition Festival took place, and on April 19, Kathleen Parlow gave a recital.

ENTHUSIASM PREVAILS THROUGHOUT SAN CARLO SEASON.

Large audiences and sincere enthusiasm marked the two weeks of grand opera. Especially notable were the performances of "La Forza del Destino" and "Thais." "Thais" was a beautiful and artistic production, starring Anna Fittiu. The opportunity of hearing this modern masterpiece was much appreciated, and a record attendance was registered when it was performed. Other old favorites given included "Tales of Hoffmann," "Aida," "Lucia," "Madame Butterfly," "La Bohème," "Il Trovatore," "Cavalliera Rusticana," "Pagliacci," "Faust," "Carmen," "Rigoletto" and "La Traviata."

Anna Fittiu and Giuseppe Montanelli scored probably the biggest successes of new additions to the company, although Madeleine Keltie also created a large and admiring following. Regina Vicarino, Pilade Sinagra, Giuseppe Inzerillo were also new to Winnipeg. Old friends receiving a hearty welcome were Giuseppe Agostini, Pietro Di Bissi, Mario Valle, Stella De Mette and Bettina Freeman.

THE MUSICAL COMPETITION FESTIVAL.

There were 304 entries in the various classes of the Musical Competition Festival, organized by the Men's Musical Club of Winnipeg. Dr. A. S. Vogt, principal of Toronto Conservatory, and Dr. H. C. Perrin, dean of music, McGill University, acted as adjudicators. Great interest was taken in the festival, and large audiences attended the finals held each night.

Many favorable comments on Winnipeg music were made by the adjudicators. Especially notable, in their opinion, was the singing of the school children's choirs, where really remarkable effects were produced by the fresh, sweet voices. The quality of voices displayed by the female choirs also received special mention. Keen competition marked the events in which prominent church choirs took part. High standards in piano instruction also prevailed, the adjudicators thought. The festival closed with a concert by first prize winners April 15, at which Sir James Aikins, Lieutenant Governor of the Province, made the awards. Sir James further demonstrated his interest in musical development by sending a check to the only rural choir which competed, to cover its expenses while attending the festival. This was the choir from Union Church, Cypress River.

KATHLEEN PARLOW TRIUMPHS.

The Kathleen Parlow recital in the huge Board of Trade auditorium on April 19 was a fitting climax to a musical season containing much that was good. Superlatives alone can describe her performance, yet superlatives seem cheap and tawdry beside anyone so simple, sincere and modest as Miss Parlow. Suffice to say that she played as only Kathleen Parlow can play; that she moved her audience to tears, carried them with her to sublime heights of spiritual exaltation, or left them gasping with sheer admiration at the brilliancy of her technique. A noteworthy feature of her performance, however, was the constant subordination of technique and personal display, to the soul of the composition which it was her privilege to interpret. Her program included the Paganini concerto in D major, Bach's "Chaconne" for violin alone, Sarasate's "Gypsies," "Hymn to the Sun" from "Le Coq d'or," Achron's "Hebrew Melody," Mozart's "Rondo," Dvorák's "Indian Lament," the Tartini "Variations," and others.

During her stay in Winnipeg, Miss Parlow was the guest of honor at a luncheon given by the Women's Musical Club in the Fort Garry Hotel, and also at a reception tendered by the Winnipeg Music Teachers' Association. Every Winnipeg citizen felt proud that the distinguished artist was a Canadian by birth. I. T.

More Dates for Maier and Pattison

An echo of the outstanding success which Guy Maier and Lee Pattison had when they appeared as soloists with the Chicago Symphony Orchestra in April, is found in the engagement which has just been booked for them for a recital on November 7, in Chicago, for the Musicians' Club of Women. Other recent bookings include the Wellesley Club of Haverhill, Mass.; the Bradford Mills Course in Toledo, with the Philharmonic Society of New Orleans; the Fortnightly Club of Des Moines; Mrs. Eva McCoy's course in Erie, Pa.; the Morning Musicals of Watertown, N. Y., and the Chromatic Concerts of Troy.

Marie Mikova Studio Musicale

Marie Mikova, well known pianist and pedagogue, gave a musicale in her residence studio, 308 East Seventy-second street, on April 29, which was attended by a large audience. On this occasion Miss Mikova presented the following pupils: Edith Taylor, Rosamond Borland, Gladys Livermore, Ann Belding, Marion Taylor and Mrs. J. B. Richardson. The work of the above mentioned pupils reflected great credit upon the teaching ability of Miss Mikova.

Prihoda Arrives in Italy

Fortune Gallo has received a Marconigram, dated May 13, from Vasa Prihoda, the Bohemian violinist, announcing his safe arrival in Italy and detailing the successful opening of his tour. Vasa Prihoda will make a number of concert

appearances in Italy and other continental countries prior to his return to New York early in October. His next American tour will carry him through virtually every part of the United States, his bookings including appearances in New England, the east, the south, the middle west and the Pacific Coast. In a number of places he has been booked to appear with Anna Fittiu, who is also under Mr. Gallo's management.

Namara in Weekly News Service

The much photographed Marguerite Namara sprang into prominence again recently on departing for Europe, when the news service photographers on the Adriatic, busily "snapshotting" notables, made her the focus of their cameras, with the result that her pictures were flashed on the screens of thousands of motion picture theaters from coast to coast.

Incidentally, Namara is being booked for many concert appearances next season. Her latest engagements include one to appear in Washington, D. C., where she is a great favorite with an established drawing power. She is always entertained by the smart social set at the Capital.

Birgit Engell to Return for Busy Season

Birgit Engell, whose debut in America was so successful, will return for the season 1921-22, and her manager, Antonia Sawyer, has arranged for two Chicago appearances in addition to many return engagements. Mme. Engell's tour is booking very rapidly.

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OVERHEARD AT THE MARTINO STUDIOS

Vocal Teacher Expounds His Theories on Respiration

Scene: New York studios of Alfredo Martino.

Personae: Maestro Martino, vocal teacher, and Interested Listener who seems as prone to ask questions as the proverbial small boy.

The Interested Listener is speaking: "On what ground stands voice culture?"

"On the grounds of respiration, of course. It is just the same now as it was in the early days of the Old Italian School. In my opinion improper respiration may result fatally to the singer, often being the real cause for the loss of his voice."

"How can you think so, Maestro?"

"Well, every day we see many, many singers growing worse, many times at the most important moment of their careers, and we do not guess the real cause. So I easily deduce that a frequent and exaggerated respiration is to be blamed for the damage, or even the loss of the voice. And many times we must ascribe it to the vocal teacher who ignores the first elements of physiology."

"How does the respiratory apparatus work during the emission of the voice?"

"Respiration simply consists of two functions—inhalation, the air going through the mouth and the nose crossing the larynx, the windpipe and the bronchia, and reaching the pulmonary vesicles, which, like a bellows, dilate; exhalation, the air going out from the lungs, which then return to their natural size."

"Now, all this is quite natural. How can you distinguish the right from the wrong respiration? And if you can, will you tell me the cause of it?"

"Nature gives us two different ways, in substance and opportunity, to dilate the chest and to bring the air into the lungs. The dilation may happen at the base, in the center or on the top of the chest, giving different types of respiration, clavicular, lateral and diaphragmal or abdominal."

"What do you mean by clavicular respiration?"

"Clavicular breathing forces the lungs to dilate more

on the upper part, while the remainder receives the air in an irregular and insufficient way, forcing the action of the muscles and other rigid parts, not used, to act continuously. Without doubt this overworking of the muscles is immensely harmful to the vocal organs."

"So you blame the respiratory movement for any fault in singing?"

"Yes, of course. But . . . who can say the last word on respiration? My opinion is clear about clavicular breathing, knowing, as a diligent student of physiology, that every overtaxing of the muscles makes slower and more laborious the aspiration, and consequently, when the respiration takes place, all the parts cannot act quickly in assuming a condition of rest, as these require a longer length of time to settle. This creates the so-called vocal struggle, because of action between the respiratory agents, which, not having yet completed their function, are compelled to introduce more air in the lungs while the respiratory agents have to expel it. The most harmful consequence is the contraction of the muscles of the head and neck on one side, and the chest on the other side, thus impeding the blood in its circulation in the veins and its return to the heart, causing the congestion of the head; neck, pharynx and larynx. In conclusion, it is absolutely necessary to allow full liberty to movement in all the phonetic apparatus to enable the singer to use it rapidly and surely."

"What, then, do you call proper respiration for a singer?"

"Every physiologist believes that a good respiration is what is performed naturally, or, in other words, the diaphragmal or abdominal."

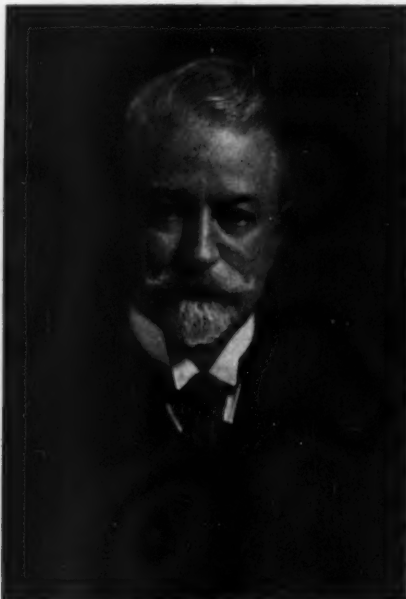
"How do we perform a natural respiration?"

"Performing a breath, the diaphragm lowers, the bottom of the chest dilates, while the anterior part of the abdomen moves forward. At the same time, the lungs dilate, more on the base, taking in a larger quantity of air. Any other kind of respiration brings harmful changes to the physiological functions."

K. C.

Philadelphia Praises Stephen Townsend

During the past few seasons Stephen Townsend, the eminent vocal coach, has organized and trained the chorus of the Philadelphia Symphony Orchestra, which had its most exacting test at the last concert of the current season when Stokowski's orchestra performed Mahler's second symphony in C minor for orchestra, chorus, soprano (May



STEPHEN TOWNSEND.

Eminent vocal coach and organizer and trainer of the Philadelphia and Boston orchestra choruses.

Peterson) and contralto (Merle Alcock). Press reports indicate that the occasion was a brilliant one from many points of view, especially as regards the effective singing by the chorus.

The critic of the Evening Public Ledger wrote: "The rendition of the elaborate and complex choral parts of the composition was one of the very best that the Philadelphia Orchestra Chorus has given since it was established. . . . The chorus was well balanced, had fine tonal quality, together with sufficient volume of tone, and knew the composition from end to end. Mr. Townsend has done some fine work with the Philadelphia Orchestra Chorus, but nothing which in finish and in thorough knowledge of the composition approached the perfection of the work of yesterday."

The reviewer for the Evening Bulletin was no less laudatory: "The chorus again sang with precision, and with a careful and judicious use of well blended tones, fairly balanced and moulded by skilled hands to the proper proportions. It came out with full force in the splendid ensemble which brings the composition thrillingly to a close on the words, 'Rise thou shalt, Oh, rise, my heart! To God, to God, to God in glory raise thee!' The training of the chorus is credited to Stephen Townsend, who again has achieved fine results, particularly as regards melodious quality and balance of tone."

The Philadelphia Inquirer said:—"The chorus sang the Anglicized verses from Klopstock's 'Resurrection' with the same purity of intonation, distinctness of enunciation and fine quality of tone by which it had previously distinguished

itself and with a precision of movement which bespoke the efficiency of Stephen Townsend's training. . . ."

The Ledger commented thus: "The men's voices have passed through the refiner's fire. The women repeatedly achieved a telling pianissimo, and when force and power demanded the combined phalanx responded willingly and thrillingly."

The North American said: "The occasion yesterday was made memorable by the fine work of all concerned, all parts being clearly heard, and the dynamic shading was tonal perfection. . . ." Another reviewer summed up all this praise of Mr. Townsend by saying: "The chorus trained by Stephen Townsend was a splendid example of how effective choral work can be made."

EVANSVILLE CHILDREN PLEASE IN ANNUAL SPRING FESTIVAL

Evansville, Ind., May 12, 1921.—The annual spring festival, given by the music department of the city schools, provided a series of noteworthy events during the week commencing April 26. The entire program was under the direction of Ada E. Bicking, supervisor of music.

Twelve hundred children took part in the program given April 27, in which the cantata, "Spring Rapture," by Harvey B. Gaul, was presented. The sight of these hundreds of children, dressed in white, seated, tier upon tier, on the especially constructed stage, was in itself inspiring; but the singing, finely phrased and shaded, was impressive beyond expression. Miss Bicking is a gifted leader and instructor, and the unanimity of expression and fine finish with which each number was given was an added tribute to her training. A large and interested audience filled the auditorium to its capacity and was generous in its praise. Each number afforded genuine pleasure and brought prolonged applause.

Two delightful groups of part songs by Arthur Edward Johnstone and John E. West, composed the first part of the program. The accompaniments were played by James R. Gillette, organist, and Margaret Frazee and Andrew T. Webster, pianists. An orchestral accompaniment added much to the effectiveness of the cantata music.

The children of the colored schools presented a splendid program on April 26, which drew a large attendance and won enthusiastic praise. The program included folk songs, part songs and spirituals, presented in a manner which showed fine training and a great deal of natural ability.

An open air demonstration was given by the bands and drum corps of all the city schools, Friday, April 29, at Sunset Park. An interesting program was given, and the bright colored uniforms of the young players, the beautiful surroundings and fine weather all combined in making this one of the most impressive of the week's events. Paul Baldwin and A. L. Weyerbacker, of the instrumental music department, directed the program.

M. L. K.

Jonás Pupil Successful as a Teacher

Iris Brussels, a member of Alberto Jonás' artist class, gave a recital recently at Paterson, N. J., consisting of performances by her pupils and the event was a pronounced success. The Paterson Morning Call said: "The numbers were all masterfully executed and with that artistic finish of detail which is founded on thorough musicianship. Miss Brussels, who is at present an artist pupil of Alberto Jonás, the eminent Spanish piano virtuoso, appeared on the program in a brilliant number."

Maximilian Rose at Final Optimists Concert

Maximilian Rose, violinist, will appear at the final concert of the season of the American Music Optimists to be held at Chalif's on Sunday afternoon, May 29. His numbers will be by Israel Joseph, Cecil Burleigh and George Koepping.

Emporia's Seventh Annual Music Festival a Brilliant Success

Four Excellent Concerts Under Dean Hirschler's Capable Direction—Florence Macbeth and Eddy Brown Appear as Soloists

Emporia, Kan., May 10, 1921.—The seventh annual May Music Festival of the College of Emporia, presented under the direction of Dean Daniel A. Hirschler of the School of Music, again proved to be of the highest quality musically, as it has in preceding years. In the matter of attendance it was also a most gratifying success. For four days the beautiful college auditorium was the meeting place of the citizens of Emporia, the visitors from various surrounding towns, the faculty and students of the college, to do honor to the cause of music.

FIRST PROGRAM.

The first program, given on Tuesday evening, May 3, consisted of a splendid presentation of the two-act comic opera, "The Geisha." A cast and chorus of sixty took part in the performance, aided by the orchestra of sixteen players. Dean Hirschler directed the performance. The complete mastery of the choral parts of the opera, the solos and the stage deportment by the participants, some of them experienced for several years in this kind of work, made the evening one of pleasure to the audience. Many of the dances were especially beautiful.

SECOND PROGRAM.

One of the great attractions of the festival was the recital by Eddy Brown, American violinist. Mr. Brown came to Emporia almost unknown except for the press notices familiar to readers of the musical journals, but left Emporia with the knowledge that this city ranks him with the

greatest wielders of the bow. In fact, no violinist who has ever played here made a more profound impression on the people. His program was interesting and musically good, and all numbers were splendidly interpreted. His accompanist, Josef Bonime, deserves commendation for the excellent way in which he played the piano scores.

THIRD PROGRAM.

The third program on Thursday evening was possibly the number most anticipated by the public, the recital by Florence Macbeth, soprano of the Chicago Opera, accompanied by George Roberts. Her charming manner and beautiful voice at once won the audience and the whole recital was a triumph. She displayed a well schooled coloratura voice as well as excellent musicianship in the various groups sung, whether in the English tongue or in foreign languages. The audience demanded many encores, which were graciously granted. Miss Macbeth has firmly established herself in Emporia as one of the finest singers in America.

FOURTH PROGRAM.

A fourth program was given over to organ music on Friday evening. E. Stanley Seder, of Chicago, delighted the audience with a splendid program played with skill and good taste on the excellent four manual and echo organ of the college chapel. A novelty was introduced into the program by two groups of songs sung by the boy soprano, William Moran, of the Paulist Choristers of Chicago. He sang in good style and expression for one so young. K. B.

that there is as strong a Flemish school of music as there is a Flemish school of painting, and he can easily—by the distinction, the deepness, the perfection which characterize his songs—be compared with the aristocratic Anton Van Dijk.

There is no doubt that when his songs are published they will appeal strongly to many singers, eager to add some novelty to their repertory.

Hurlbut Sings Seven Encores

A large audience applauded Harold Hurlbut, the American tenor and disciple of Jean De Reszke, at a concert at the Hotel Gramatan, April 23. Arias from "Rigoletto," "Le Roi d'Ys" and "Manon" were followed by groups by American composers. The enthusiastic auditors demanded seven encores—the tenor also repeating three of the programmed numbers. The "Dream" from "Manon," sung in Italian, was repeated in French.

Mayer Artists in Buffalo Concert

The annual invitation recital tendered by Zuleika Grotto to the members and their wives and friends, took place in Elmwood Music Hall, Buffalo, on March 23. The program this year was given by Helen Jeffrey, violinist; James Price, tenor, and Harold Morris, pianist, all of whom are under the management of Daniel Mayer.

Dr. Wolle to Give Inaugural Recital

A new organ is being installed in the Zion Evangelical Lutheran Church in Easton, Pa., and Dr. J. Fred Wolle, of Bethlehem, has been invited to give the inaugural recital on June 14.

PITTSBURGHERS TO MEET IN INTEREST OF MUSIC

Public Spirited Citizens Organize Into School Festival and Organ Association

In order that the advancement of musical education in Pittsburgh may continue to keep pace with that of other large cities of the country, a number of public spirited citizens have organized into a group known as the School Festival and Organ Association for the purpose of fostering music in the public schools and increasing the facilities afforded boys and girls for hearing and learning the best which music affords.

The objects of this association are twofold: First, the revival and continuance as a regular annual event of the spring music festivals by the school children; second, the placing of large pipe organs, suitable for concert work, in the auditoriums of the larger high schools.

In response to the great demand for the revival of the spring music festivals of the school children, which were discontinued during the period of the war, arrangements have been completed for a large festival to be held in Syria Mosque on the afternoon and evening of June 7. Six hundred school children, now being trained under the direction of Will Earhart and his assistants, will furnish the afternoon program, and the evening program will be given by a number of the choral societies and prominent musicians of Pittsburgh. Charles N. Boyd will be in charge of the evening program.

When the splendid Schenley High School was constructed the plans of the auditorium (seating almost 2,000) were drawn up with the idea of including a large pipe organ, and the hall was so built. However, at that time funds were not available for the purchase of this organ, nor have they since been forthcoming. The School Festival and Organ Association has therefore assumed the task of providing this organ, and a large subscription committee is now successfully engaged in raising funds for this purpose.

Plans contemplate a large mass meeting in Schenley High School auditorium on Wednesday, June 1, at which there will be addresses by prominent speakers for the purpose of arousing interest in this movement.

The committee includes Mrs. Taylor Alderdice, general chairman; Mrs. E. B. Lee, secretary; Mrs. Charles Heinrich, treasurer; Mrs. Edmund W. Mudge, chairman, finance committee; Mrs. Lawrence Litchfield, chairman, organ committee; C. G. Schluederberg, chairman, publicity committee; Charles N. Boyd, chairman, program committee; E. C. Clark, chairman, hall committee, and Frederick Webster, chairman, school committee.

Crimi Scores in Atlanta

The phenomenal way in which Giulio Crimi stepped in at the Metropolitan this season at short notice and sang for various tenors who were suddenly taken ill, was repeated during the Metropolitan Opera's season in Atlanta, Ga. Mr. Crimi was called on to sing the title role in "Andre Chenier" the opening night with only a few hours' notice, and made a most favorable impression, as is shown by the criticisms received.

The following Thursday night Mr. Crimi sang Rhadames in "Aida" before the largest audience of the season. Dudley Glass, of the Atlanta Georgian, wrote: "Crimi was highly dramatic and powerful in his scene with Am-

neris, and in the final duet in the tomb he sang with exceptional sweetness and expression. That duet was sung by Rosa Ponselle and Mr. Crimi in a manner worthy of any stars who have ever appeared in Atlanta."

L. F. Woodruff, in the Atlanta Constitution, spoke of the "pleasing style, the smooth cantabile of 'Celeste Aida,'" as sung by Mr. Crimi.

Mr. Crimi was among the several artists who were on board the steamer Callao, which sailed for Buenos Aires May 4, but which was prevented for many hours from going beyond the Bay due to the inefficiency of the strike breakers who manned the ship.

Mortelmans in Boston

An all-Flemish program was the feature of the last of the recital series of the Harvard Musical Association and proved to be a revelation. The first half of the program was devoted to Flemish folk songs, harmonized in a masterly manner by Lodewijk Mortelmans, the composer, at the piano. Sixteen folk songs divided into three groups were given: dance songs, love songs, Christmas carols expressing vividly the Flemish type (robust, colorful and poetical). The Christmas carols reminded one of Van Eyck's mystic paintings; the dance songs made one think of the exuberant Teniers and Jordaens.

Lodewijk Mortelmans' compositions make one realize

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GOTHAM GOSSIP

THE MOUNTAIN ASH WELSH MALE CHOIR.

All the people in the auditorium of the Hanson Place M. E. Church, Brooklyn, who heard the Mountain Ash Welsh Concert Choir were highly pleased and enthusiastic from the first to the final number of the program of May 5. The choir sang "The Little Church" (Becker) and "Rolling Down to Rio" (German); part songs, "Hush-a-Bye" (Protheroe) and "Gypsy Laughing Chorus." The contrast between the sweet lullaby and the rollicking laughing song was so effective that the audience insisted on an encore, where "Annie Laurie" was beautifully rendered. "Davydde Carreg Wen" and "Harlech" (arranged by T. Glyndwr Richards from Welsh folk songs, was sung in the original language, to the delight of the audience. "The Vocal Combat" (Buck) showed the capability of the choir to keep in tune; "When Other Hearts," sung by the tenors, and "Rocked in the Cradle of the Deep," sung by the baritones and basses, were distinctly clear in harmonious contrast. The choir sang "Abersytwyth" in Welsh and also in English, and "Jesus, Lover of My Soul," a great choral composed expressly for the National Festival, then sung by 18,000 voices. It seemed as though a hundred voices instead of twelve were rendering this. The ensemble of the choir was fine, for all have resonant voices well under control. All the men came from the mining town of Mountain Ash, South Wales, and during the world war they all worked in the mines. Thomas, Jenkins and Charles (tenors) and the brothers Williams and Davies (basses) sang well. A feature was the soft, flexible high tone, and the real resonance in humming. All were compelled to respond to the enthusiastic applause of the audience. The choir sang an entirely different program, but just as effectively, at the Masonic Temple, New York, May 7. During the week of May 9 they gave concerts in Connecticut, and sailed for home May 17.

During the sojourn of this fine body of singers in this country from October, 1919, to May, 1921, they gave 578 concerts and traveled 60,000 miles.

MERO AT BECKER STUDIO.

The May 10 musical evening given by Gustave L. Becker at his Carnegie Hall studio had as guest of honor Yolanda Mero and her husband, Herman Irion. The studio was crowded with an interested audience of invited guests, who found much to claim their attention in Mr. Becker's talks and playing, as well as in the singing of Carmen Corini, Adele Rankin, and the violin playing of Margaret Sittig. Mr. Becker was in genial humor and gave a fine analysis of Schumann's "Faschingschwank." He brought out the varied moods of this work with poetic appreciation. His own "Norwegian Sketches" and polonaise in E were enjoyed by the listeners. Mme. Corini gave some Becker songs and Mexican love songs, with accompanying jazz movements. Mrs. Rankin sang serious and playful songs by Becker in a voice of youthful quality and clean enunciation. Miss Sittig played a Becker violin piece and Vieuxtemps' concerto, the latter with real virtuoso brilliance, Mr. Sittig playing her accompaniments. Among the large number of guests who afterward met Mme. Mero were some

distinguished musical folk, among them Ruth Kemper, Mme. Talma, Antoinette Feleky, Estelle Norton, Wilma Sanda, Ruth D. Sexton, Mrs. Frese, Bernardus Bokelmann, Carlos Sanchez, Edith Hutchinson, Carl M. Roeder and daughter Dorothy, Wilford Waters, Mr. Seismit-Doda and others. Mrs. Becker was hostess of the evening.

CHILDREN'S FESTIVAL CHORUS CONCERT.

The second annual concert by the Children's Festival Chorus, composed of eight branches meeting weekly in various parts of the city, took place at De Witt Clinton High School, May 11. The main floor of this auditorium was a pleasing sight, with the thousand children in white dresses. They sang patriotic, sentimental and popular choruses, of which Sullivan's "The Lost Chord," Gounod's "Soldiers' Chorus" ("Faust"), Mana-Zucca's "The Big Brown Bear" were the principal numbers. As long as the children sang not higher than top line F, their voices were full of feeling, combined with "pep." The Chelsea Glee Club sang separate numbers admirably, and its singing was enjoyed. Albert Vertchamp, violinist, played various numbers to the huge delight of the children, and the same may be said of Edna White, trumpeter. Edith Morgan Savage at the piano and Howard A. Murphy at the organ furnished entirely satisfactory accompaniments.

PAUL REIMERS' NEWS AND VIEWS.

Paul Reimers, tenor, gave a song recital under the auspices of a committee to aid Eugen Haile on May 10. He sang with splendid success songs by this composer as well as by modern writers. His two recitals at the Princess Theater were before sold out audiences, and his appearance in various Fifth Avenue mansions as recital singer, all have been duly chronicled in the MUSICAL COURIER. His manager is booking a tour through the Middle West for next season.

Mr. Reimers, although he admires modern songs, has a real music lover's contempt for the curious emanations of certain modern English, French, Russian, and a few American composers. "Singers of these songs," said he, "work on them so long that they become hypnotized by their vagaries, and end in thinking them real music. They expect an audience to enjoy them on a first hearing, when it is impossible for anyone to find musical sounds beneath their confused combinations of tone."

F. A. OF M. MEETING.

The last meeting of the Fraternal Association of Musicians, April 26, Steinway Art Rooms, George E. Shea, president, offered a program including a talk on songs and their interpretation by Gustave Ferrari, violin solos by Carl Claus, Leila Hearne Cannes at the piano, followed by general musical commingling.

WARFORD PUPIL SCORES AT NEWARK APPEARANCE.

Gertrude McDermitt, contralto, a pupil from the Claude Warford studio, scored a conspicuous success recently before an audience of 1,600 at the Rialto Theater, in Newark, N. J.

The Sunday Ledger, speaking of her work, said: "Her voice is rich and sweet and of wide range." The Evening News proclaimed her "the hit of the evening," adding, "In

Terry's 'Southern Lullaby' her voice found a depth of expression seldom heard in the theater," while the Star noted her "splendid singing" and "an audience enthusiastic over Miss McDermitt's songs."

BESTHOFF COMPOSES "MOTHER."

Mabel Besthoff, the young composer whose songs are heard on many programs, has just written the music for a charming lyric, "Mother," by Owen McPhilomy, a disabled soldier, who is being given training by the Federal Board for Vocational Education. Mr. McPhilomy comes from the North of Ireland and has degrees from Dublin and London Universities. He was a school teacher, and during his months at Fort Slocum, Tex., was editor of the camp paper.

JOHN W. NICHOLS' CHOIR ACTIVITIES.

The vested choir of Trinity Methodist Church of Newburgh, under the direction of John W. Nichols, recently gave a fine production of Stainer's "Crucifixion." The choir of one hundred voices was assisted by Overton Moyle, bass soloist of St. Patrick's Cathedral, New York City. John W. Nichols, of Carnegie Hall, New York, was tenor soloist. The short solos for two baritone voices were taken by members of the choir, Will Hill and Frank Henning. Mrs. C. K. Chatterton, of Newburgh, was organist. The choir planned to give Gilbert and Sullivan's opera, "Trial by Jury," about the middle of May.

MRS. JOHN MCCLURE CHASE ELECTED.

The Professional Women's League held its last social day at the Waldorf-Astoria Hotel, May 23, when the following newly elected officers were installed: President, Mrs. Russell Bassett; vice-presidents (first), Mrs. Ben Hendricks; (second) Lillian Russell; (third) Mrs. Edwin Price; (fourth) Suzanne Westford; (fifth) Mrs. Percy Howard; (sixth) Adah Shartle; recording secretary, Mrs. John McClure Chase; corresponding secretary, Mrs. Mattheson; treasurer, Mrs. Marcus Harris.

The program was in charge of Mrs. Russell Bassett, and consisted of songs by Edith Jennings and Helen Kuck, pianologues by Kate Chase, and whistling solos by Eugenia Jones. Mrs. Chase's pianologues were greatly enjoyed. She plays, recites and sings well.

Among the guests of honor were Jessamine Newcomb and Mr. Norton, of the "Quality Street" Company.

DICKINSON LECTURE AND RECITAL.

Clarence Dickinson gave a recital in Trinity Lutheran Church, Norristown, Pa., May 3, in which the program included: Concert overture (Hollins), toccata (De Meraux), overture to "Mastersingers of Nuremberg" (Wagner), "In the Church" (Novak), "Cathedral" prelude and fugue (Bach), toccatina (Yon), reverie and berceuse (Dickinson), andante (Tchaikowsky), canzonetta (Sykes), minuet (Seeböck), Norwegian rhapsody (Sinding). The choir of the church, under the direction of Harry A. Sykes, sang three of Mr. Dickinson's compositions—"List to the Lark," with accompaniment of chimes; "The Shadows of Evening" and "Music When Soft Voices Die," sung à cappella.

Dr. Dickinson lectured on "Our Musical Heritage from Greece" before the New York Classical Club, at the Metropolitan Museum, May 7; illustrations by Josephine Garrett, soprano, and Marietta Bitter, harpist, with lantern slides.

GEHRKEN PLAYS WAGNER PROGRAM.

At his fourteenth organ recital in St. Luke's Church, Brooklyn, May 4, Warren Gehrken played a program of eight compositions by Wagner. As a sample of this ambitious young organist's music the program is given in full: Overture ("Rienzi"), "Pilgrims' Chorus" and "The Evening Star" ("Tannhäuser"), prelude to Act III and bridal music ("Lohengrin"), "Liebestod" ("Tristan and Isolde"), "Magic Fire Scene" and "Ride of the Valkyries" ("Walküre"). This recital concludes the series for this season.

MME. DAMBMANN TO LOS ANGELES.

May 19, Emma A. Dambmann, founder and president of the Southland Singers, well known contralto and vocal teacher, started for California, via Chicago, Denver and the Grand Canyon, arriving at Los Angeles June 2. Mme. Dambmann's high professional standing and personal following are such as to assure her a warm welcome by the musical people on the Pacific Coast. Several pupils who live there are interested in arranging for a class for summer study.

HEINROTH PLAYS GRASSE'S "PRELUDES."

Dr. Heinroth played Edwin Grasse's transcription for the organ of Liszt's "Les Preludes" on the municipal organ at Pittsburgh, May 7, "with tremendous success," so said a listener. Mr. Grasse is fast making way as a leading composer for the organ as well as for the violin.

BARONESS VON STAMLER AT ROYER CONCERT.

A recent musical publication named Baroness Von Klenner as a patroness at the De Vaux-Royer concert, instead of which it should have read Baroness Von Stamler.

ORGANIST DRESSLER AVAILABLE.

Louis R. Dressler, for many years organist and director of the music at All Souls' Unitarian Church, New York, is available for Sunday services.

Sonneck Is Vice-President

Oscar G. Sonneck of G. Schirmér, Inc., calls attention to the fact that he is vice-president of the corporation and not secretary, as he was erroneously called in last week's issue. The officers of the Corporation are as follows: President, W. Rodman Fay; vice-president, Mr. Sonneck; secretary, M. E. Tompkins; treasurer, W. Rodman Fay.

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FORT WAYNE HEARS POPULAR ARTISTS

Vidas, Hemus, Donahue, Cleveland Symphony Orchestra and Ernesto Berumen Give Programs—Notes

Fort Wayne, Ind., April 22, 1921.—The third, fourth and fifth concerts of the Morning Musical Series drew representative audiences of music loving people to the Majestic Theater on their respective dates. On February 23 the young French violinist, Raoul Vidas, was heard in a program comprising "La Folia" (Correlli), the Bruch concerto, a group by Lucas, Sadio, Dimitresco and Ries, and the "Jota Navarra," by Sarasate. Vidas plays with good technic and gets a singing tone from his instrument that is very appealing.

HEMUS-DONAHUE RECITAL

On March 16, Percy Hemus, baritone, and Lester Donahue, pianist, appeared in joint recital, with Gladys Craven as accompanist for the former. Great dramatic ability enhances the vocal art of Mr. Hemus. One of the most pleasing program numbers was the song "Rain" (Curran), dedicated to him, Miss Craven excelling in her interpretation of the fascinating accompaniment. Mr. Donahue played well, giving three groups by old and new composers and good encore measure in Godowsky's "Alt Wien" and a Hungarian etude.

BERUMEN SOLOIST WITH CLEVELAND SYMPHONY.

The Cleveland Symphony Orchestra on April 6, the final event of the series, made a favorable impression on its first appearance here. The program included such favorites as Wagner's "Flying Dutchman" overture, Schubert's unfinished symphony, and a selection from the "Peer Gynt" suite. The "Valse Triste" (Sibelius) was charmingly played and graciously repeated. Ernesto Berumen, pianist, assisted in the second part of the program, which comprised "The Russian Easter" overture (Rimsky-Korsakoff), "Hungarian" fantasia (Liszt) and "March Slav" (Tschai-kowsky). Nikolai Sokoloff is an able and impressive conductor.

NOTES.

A benefit recital was given April 7 at Elks' Auditorium for the Good Cheer Circle of King's Daughters. The program was in the hands of Bernardo Olshansky, baritone; Lillian Pringle, cellist, and Florence Brinkman, pianist.

The twelfth annual musical program of the Bible Training School was given April 7, Prof. C. A. Gerber directing the chorus numbers and the soloists including Mildred Barndollar, Rosina Ramseyer, Alvin Becker and Esther Anderson. The Misses Ramseyer and Anderson also played as a duet the Rachmaninoff prelude in C sharp minor.

Students of Concordia College gave their annual concert at the College Auditorium, April 15. The program was given by the college orchestra, Prof. W. A. Hansen, leader; the band, John L. Verweire, director; the glee club and octet.

Alternate Sunday afternoon concerts for the Masons and their friends have been given by Mizpah Temple Band at Scottish Rite Cathedral this season and have proved very enjoyable.

The General Electric Company Band gives concerts Tuesday and Friday noons at the plant. In summer these concerts are given in McCulloch Park, near the plant. J. L. Verweire is director of both the G. E. and Mizpah bands.

Larry Ballou, baritone and community song leader, gave a group of songs at the vesper services at the Y. W. C. A. Sunday, April 17.

Fred Zimmerly, a promising young local tenor, sang a group of songs at a recent fortnightly program of the Morning Musical. Mr. Zimmerly is soloist at the Christian Science Church and is planning to go into opera next season. M. W. H.

Four Recitals in One Month for Robinson

Few are the pianists who give four recitals in one month in New York. Such is the record of Carol Robinson, the young and gifted Chicago pianist, who gave a recital at the Garrick Theater on April 3; appeared at the New York Globe concert, April 5; a recital at the Three Arts Club, April 17, and one at Miss Spence's School, April 18. Miss Robinson will be heard in Carnegie Hall next season.

Kate Condon's School of Light Opera Obtaining Results

Kate Condon, the well known singer, established a school for light opera some months ago at 43 West Eighty-sixth street. She contends that a practical training in light operas and operettas fits a student for the greater demands of the

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grand opera stage. When she announced to the public that she had opened this school the project was endorsed by most of New York's leading producers. The following letter has been received by William W. Hinshaw, who needs no introduction to the American public. It is certainly very gratifying when such a distinguished musician and producer as Mr. Hinshaw will insist on his young artists coaching at Miss Condon's school of light opera.

My dear Mr. Hinshaw:

Have just returned home from my first coaching of "Katisha" from Miss Condon and want you to know how grateful I am to you for having introduced us for I do think she is perfectly wonderful too.

I am inspired, for her energy and earnestness is contagious as she is so sincere. Many, many thanks. I am very sincerely

(signed) BETTY YOUNG,

Ninth Avenue and Fourth street
North Pelham, N. Y.

Thought you might like to have this letter. I am sending Genevieve Finlay to you for coaching on "Katisha."
(Signed) W. W. HINSHAW.

Tarrant Presents Galli-Curci for Third Time

Perhaps the most important musical event of the season in New Orleans was that on Monday evening, May 2, when Galli-Curci gave her concert in the Jerusalem Temple, assisted by Manuel Berenguer, flutist, and Homer Samuels, accompanist. This concert was the last of the regular Tarrant Series, and brought forth a sold-out house with hundreds turned away from the Temple—there was no box office that evening—only a sign across the window reading "House Sold Out—Subscribe now for next season."



Photo by C Bennett Moore.

AMELITA GALLI-CURCI AND ROBERT HAYNE TARRANT.

The concert manager, photographed in Audubon Park, New Orleans. In Galli-Curci's arms are magnolias and gardenias from the tropical gardens. This was her third appearance in New Orleans under the direction of Mr. Tarrant.

Not only every available seat in the auditorium was occupied, but the entire stage was cleared of scenery so as to accommodate the throng—merely enough space for the piano and a narrow aisle by the footlights being left for Galli-Curci to make her entry and exit. This brilliant singer attracted the largest audience of the season, and was given a most enthusiastic welcome. Galli-Curci's voice was in fine form; she gave of her best, and in every way the concert was a great success, concluding the Tarrant Series for this season triumphantly.

Mrs. Lucien E. Lyons, chairman of the Tarrant Series committee, was presented by Galli-Curci with a handsome silver loving-cup filled with crimson roses as a token of esteem in making these concerts a success. Both Mrs. Lyons and Galli-Curci received a great ovation. On the cup was engraved: "From Amelita Galli-Curci as a token of esteem to Mrs. Lucien E. Lyons, Chairman of the Tarrant Series Committee, Season 1920-21."

"Big Stick" Concert, May 29

The annual carnival concert of the Yiddish Humorous Weekly, the Big Stick, takes place at the Manhattan Opera House, Sunday evening, May 29, under the personal management of the editor, Jacob Marinoff. The carnival concerts of the Big Stick have become widely known annual events among lovers of music and mirth. The program that Mr. Marinoff presents next Sunday is particularly interesting and includes such well known names as: Cecil Arden, contralto of the Metropolitan Opera House; Sara Sokolsky-Freid, the pianist; Joseph Vinogradoff, baritone of the Moscow Imperial Opera; Paul Bernard Greenberg, the violinist; Celia Adler, the celebrated actress, who starred in "Pinski's Treasure," during this season at the Garrick Theater; Paula Carter, a singer of folk and character songs of the Yvette Guilbert type, who will accompany herself on the guitar; Julia Adler, daughter of the Yiddish actor, Jacob Adler; Joseph Sheingold of the Irving Place Theater; Nina Sergejeva, the character dancer, and Anatole Vinogradoff, dramatic actor.

A special feature of the program will be grand opera, in Yiddish, the third act of Anton Rubinstein's "Maccabees," being sung by Joseph Vinogradoff and Julia Adler. Paul Bernard Greenberg, the violinist, is a pupil of Leopold Auer, and is making his debut on that evening.

Musical Assembly's Scholarship Concert

The first recital by the scholarship department of the Musical Assembly of New York City (Harriet Thorburn,

chairman, and Hortense D'Arblay, founder) will be held on Sunday, May 29, at 4 o'clock, in studio 810, Carnegie Hall. Although the department has been in operation scarcely six months, much has been accomplished. The work of the pupils in singing, piano, harp, and dramatic art will be represented, and pupils of Mrs. Harrison-Irvine, Maud Morgan, Harriet Thorburn, Albert Ruff, Edna Mari-one and Clara Novello-Davies will appear.

MONTREAL MUSIC ITEMS

Montreal, Canada, April 15, 1921.—The first concert given here by La Scala Orchestra conducted by Arturo Toscanini, was at midnight on January 27. Owing to the postponed departure for Italy, Toscanini and his orchestra returned for another concert, which was held at the St. Denis Theater March 22. So great was the demand for tickets that the house was practically all sold out the first day of the sale. Mr. Gauvin, the manager, succeeded in reengaging the orchestra for a third concert, which was held two days later and once more the house was sold out.

While in Montreal, Mr. Toscanini celebrated the anniversary of his fifty-third birthday, March 25, on which occasion he was presented with a watch by members of the orchestra. The inscription states that the presentation took place in this city. A coincidence is that the same day the local manager, Mr. Gauvin, also was celebrating the anniversary of his birth.

The concert of the Apollo Glee Club, under the distinguished patronage of their Excellencies the Duke and Duchess of Devonshire, in aid of the University Settlement, and under the auspices of the Rotary Club of Montreal, was held in the Windsor Hall, March 14. It was attended by a large and fashionable audience. B. E. Chadwick conducted and the associate director, G. L. McFadyen, was the choir's accompanist. George Brewer, pianist, played some Debussy, Rachmaninoff and Grainger solos. The guest artist, Ada Tyrone, soprano of New York, has a charming personality, and her well chosen program pleased her audience. Mr. Brewer was her accompanist.

A joint concert by Alma Gluck and Efrem Zimbalist took place at His Majesty's Theater, March 27, and was attended by a large audience. A word of praise is due the accompanist, Eleanor Scheib.

"On a Purple Sea," a new waltz-song, words and music by Gilbert Draper of this city who is only nineteen years old, has lately been published here.

The Dubois String Quartet continues its concerts twice a month. They have played works by Beethoven, Cesar Franck, Schumann, Mendelssohn, Gliere and others. Louis H. Bourdon is the manager. X.



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Baritone

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Beauty of Melody, Quaint-
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Permit me to let you know I
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song, "Lassie o' Mine," and I have
found it most effective.

Harold Land



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"WHY NOT?" PROVES A PHILADELPHIA SUCCESS

Interest Aroused in Clark Scholarship—Concerts Once More at Academy of the Fine Arts—Manufacturers' Club
Final Concert—Art Alliance—Hitner-Hammann
Recital—Strawbridge-Clothier Concert—
Dolores with Plectrum Orchestra

Philadelphia, Pa., May 3, 1921.—A novelty of singing, dancing, charming buds, society matrons, clubmen, scenery and heaps of "pep," all listed under the inquisitive title of "Why Not?" was produced at the Academy of Music, April 27, in aid of the China Famine Fund, and it's a safe bet that if some of the Race street Oriental representatives had been present, they would have, remembering the scarcity of chop suey, rice a la mode, etc., in their native land, vociferously acclaimed Helen Marshal Eliason's presentation a "sure 'nuff" Chow Main winner, and alle samee struck up Hon. Ancestral Worship Tune on old Ti-tzu noise implement.

The book and lyrics were by Jacquelyn Green; music from Richard Myers. David S. Vogels was accountable for the staging and directing, while the dancing was planned by Jack Whiting. Walter Paul made the orchestrations and musical arrangements. There were three acts, nine scenes, about sixty female parts and twelve male. Feature songs numbering sixteen were introduced and fifteen assisting artists were listed. Jack Whiting and Juliet H. Rogers contributed some fine lyrics, ably seconded by Jacquelyn Green and Wishart McVilleville who worked out the accompanying melodies. Special drops were painted by Paulette Von Roehens, Margot Sullivan and Howard McAllister. As anticipated, the costuming proved a feature of the event, while histrionically there was room for but little improvement.

All the song birds, whether in solos or as groups in choruses, being equally well attuned to the occasion, it would be difficult to differentiate between the merits of their respective offerings. However, the artistry and charm of voice displayed by Mrs. George Wilcox McIver, Jr., in rendering the "Song of the Buds" and a "Japanese Song," are worthy of special notice as was Jack Whiting's vocal success in presenting "Dancing with You" and "Once in a While." The fund benefited much by the performance, since the audience was a large one.

CLARK SCHOLARSHIP.

There is a movement afoot to endow a musical scholarship at the University of Pennsylvania, to be known as the Hugh A. Clark Scholarship. The realization of this endeavor will be in honor of Dr. Hugh A. Clark, who, for the past forty-seven years, has been connected with the institution as head of its Department of Music. Dr. Clark is widely known for his pedagogical ability and through the medium of his works on harmony, composition and the higher forms of musical study.

CONCERTS ONCE MORE AT ACADEMY OF THE FINE ARTS.

Sunday concerts at the Academy of the Fine Arts have been resumed. Several well worth while soloists are appearing at these events, and the audiences attracted are not only large but also deeply appreciative. Some time ago Superintendent of Police Mills, because of the demands made upon him by a few Sabbatarian zealots, was compelled to request the removal of the collection box from the foyer of the Academy and suggest the discontinuance of the concerts, but Mayor Moore has come to the front and flatly stated that there would be no objection to the replacing of the box and the renewal of the series. His Honor has assumed full responsibility for the statement and its result. To Dorothy Joline, treasurer of the Association, managing the musicals, and her many active constituents, a vote of sincere thanks is due for the activities which have brought about this result and its attendant Sunday afternoons of interesting and enjoyable concerts.

LAST CONCERT AT MANUFACTURERS' CLUB.

The Manufacturers' Club gave its last concert of the season Monday afternoon, April 25. Those appearing were Clara Yocum Joyce, contralto; Nicolas Douy, tenor, and Louis Gabowitz, violinist. The program was charmingly arranged and proved a source of much enthusiastic comment. Ellis Clark Hammann was the pianist in attendance, and his artistic work was, as usual, beyond the pale of possible criticism.

THE ART ALLIANCE.

Quite a few musical events occurred at the Art Alliance, Rittenhouse square, last week. The activities were in the form of a celebration during what has been designated Art Alliance Week (April 25-30). Among the events, all of which were splendidly presented, were recitals by John Braun, tenor, and Edith Evans Braun, pianist; David Bispham, baritone; Edward McNamara, baritone, and Louise

Gifford, danseuse. A recital by members of the registration bureau was also offered with much success. The bureau is a department which aims to bring all art, within its sphere, into direct touch with an appreciative public.

HITNER-HAMMANN RECITAL.

A popular soloist in the person of Helen Buchanan Hitner, soprano, appeared at Witherspoon Hall on Tuesday evening, April 26, and before a well filled house gave a recital of remarkably well selected songs, which were rendered effectively and in a charming manner. Her interpretation of an aria from Debussy's "L'Enfant Prodigue" was particularly well done. Assisting the soloist, Ellis Clark Hammann was more than an accompanist; he was a builder of sympathetic moods that were in perfect accord with the desires and crystallized understanding of the singer. No matter what, or for whom he plays, Hammann is first, last and all the time an interesting and an inspired artist-musician, ranking among the best of keyboard exponents.

STRAWBRIDGE & CLOTHIER CONCERT.

Thursday evening, April 28, a capacity attendance heard the annual concert of the Strawbridge & Clothier Chorus at the Academy of Music. To Herbert J. Tily full credit and felicitations should be given for the magnificent success with which the entire production was attended. The event was not only elaborate and novel but was an artistic triumph in every sense of the word. Under the title "Soiree de la Reine," the characters, Marie Antoinette, Franklin, Mesmer, Count Cagliostro, ladies and gentlemen of the court of Louis XVI, were much in evidence, both from the standpoint of commendable histrionic ability and excellent vocalization.

Mr. Tily, in the role of Gluck conducting music of that and other periods, was very effective and his presence inspired chorus and principals to reach out and attain the artistic goal which his ideal had so brilliantly formed. He conducted with authority and splendid verve, revealing an assured appreciation of poetic and tragic situations as well as of tonal balance. The soloists, all of whom contributed a full share of enjoyment and interest to the occasion, were Mae Ebrey Hotz, soprano; Clara Yocum Joyce, contralto; Charles Stahl, tenor, and Henry Hotz, bass. G. M. W.

BLOOMINGTON HOLDS SECOND FESTIVAL

Illinois City Shows Excellent Progress in Its Musical Activities

Bloomington, Ill., May 9, 1921.—The second annual spring festival of the Bloomington Philharmonic Society took place May 5 and 6 at the High School Auditorium. To this society music lovers of the vicinity owe a very large debt of gratitude for the excellent programs.

The opening concert was given by the Junior Chorus, chosen from the pupils of the eighth grade of which Mabelle Glenn, supervisor of public school music, is director. The children were heard in "Hymn to Night," Chwatal; "Blow Wind," Schumann; "Stars of the Summer Night," Pease; "The Landing of the Pilgrims," Birge; "Song of Rest," Bach; "Come Where Flowers," from "Martha," Flotow. These three hundred boys and girls did some very excellent singing. Uniformity of tone quality, accuracy of attack and release, and definite gradations of tone volume, were among the qualities that marked their work. The High School orchestra added effective accompaniments.

Joel Lay, baritone, sang "Vision Fugitive" from "Herodiade," Massenet, in the first part of the program and a group of songs by Elgar, Curran, Grant-Schaefer, MacFadyen in the second half. Mr. Lay is a former Bloomington boy who has been studying in Chicago. His voice is rich and full, capable of great volume and sustaining power. He was obliged to repeat one number in the second group and to add several encores. Blanche Boyce, at the piano, furnished excellent accompaniments.

The Association of Commerce Glee Club, directed by Alfred H. Bergen, contributed three groups of songs. The club is made up of business men who are not specially trained musicians but who, nevertheless, gave an interesting interpretation of songs by Dudley Buck, Foster, Rowles, Clough-Leigher, Cook, A. H. Bergen, Sullivan, Parks and Ward-Stephens.

At the second concert, the Bloomington Philharmonic Chorus, directed by Alfred H. Bergen, gave Gounod's "St. Cecilia" and Henry Hadley's "The New Earth." The soloists were Abigail M. Admire, Lela M. Long, Ruth Bodell, C. Dale James, Alfred H. Bergen, Carl F. Mathieu. Mr. Mathieu also contributed a group of songs by Spier, Rortz, Tipton and Manney. All of the soloists proved fully capable of the task assigned to them and received the hearty applause of their delighted audience. Cornelia Reeder and Vera P. Kemp were the capable accompanists.

It is a source of pride to Bloomington that with only two exceptions, all of the programs were presented by local musicians. The officers of the Bloomington Philharmonic Society are C. Dale James, president; Mabelle Glenn, vice-president; Lucile Ward, secretary; Frank M. Rice, treasurer, and J. N. Swift, librarian. K. D.

Jeanne Gordon Sails for Paris

Jeanne Gordon, the Metropolitan Opera contralto, sailed on Saturday, May 21, for Cherbourg on the S. S. Rotterdam, accompanied by her mother, her little daughter Jane, and two of her brothers. Mme. Gordon is going to Paris where she will spend two months, devoting most of her time to study of mis-en-scene. She will return to New York in August and spend the rest of the summer and the early fall at her summer residence, near Poughkeepsie, N. Y.

Rosen and Diamond Off for Europe

Max Rosen, violinist, sailed for England on Tuesday, May 24, on the S. S. Aquitania, accompanied by his manager, Milton Diamond, president of the International Concert Direction, Inc. Mr. Rosen expects to spend two or three years abroad. He will concertize first in England, appearing later in the continental countries.

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REVIEWS AND NEW MUSIC

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"A MOTHER'S CROON" (Song)

By Edward J. Walt

Eldred Edson wrote the lyrics, two stanzas, of this work. The music is extremely simple throughout, making it all the more effective, for a "cradle song" must be in this style. It has gentle movement, a swaying effect in the voice-part, with moving piano accompaniment, yet not monotonous. Violin or cello obligato part comes with the copy, which may be had for piano player, or talking machine. In three keys. Cover page is beautifully gotten up, printed on soft, creamy paper, with charming colored picture of babe in cradle, suspended from blossom-covered limb.

(Boston Music Company, Boston, New York, London)

"SONGS OF MY SPANISH SOIL"

By Julio Osma

Four poems by De Campoamor are in the set of twenty-six pages, with both Spanish and English text. Long preludes and interludes are found in these genuine Spanish songs, sounding like "Carmen" music throughout, with guitar-like accompaniment, invariable with Spanish songs. Strong rhythm, plain melody, and variety of sentiment are in the songs, the first three being of medium range. Of course they have to do with love and embraces, dreams, visions, ardent desire, to gaze on you and aspire, severed love, death, bitter hatred than forgot, woe is me, unrequited affection! Effective, novel and original numbers for recital.

(Schroeder & Gunther, New York)

"AT THE OCEAN" (for Piano)

By George Posca

A study in cross-hand arpeggio, with a melody sustained in the middle of the keyboard, providing excellent material as such for teaching purposes, and at the same time giving pleasure in its melodic contents. Carefully fingered and pedaled; about grade three.

"MY SWEET REPOSE" (Schubert)

(for Piano)

By John Thompson

The famous song is well arranged, not difficult, faithful to the original, also provided with fingering and pedaling.

(Carl Fischer, New York, Boston, Chicago)

"HUMORESQUE" (Piano)

By Eugen Putnam

This is a seven-page piece based on the pentatonic scale, after a banjo folk song, and is edited by Harold Henry. It requires modern technique, complete control of unusual intervals and progressions, and has been played with fine success by Harold Henry, to whom it is dedicated. Originality of treatment, indeed, unconventionality throughout, are characteristics of the work. Banjo-like effects abound, with syncopated theme, and a slash-dash style of performance will make the piece go with any audience.

(Oliver Ditson Company, Boston, New York, Chicago)

"PENSEES LONTAINES," (for Organ)

By Gaston Borch

This "Distant Thought" must have been of a sweet somebody, for the music is altogether lovely, consisting of five pages of melody, first on the Swell organ, then on the Choir, all played with soft stops. It is fully marked as to proper registration. The composer lives in Lausanne, Switzerland, and thinks music in sounds of beauty.

"THE GUARDIAN ANGEL," (for Organ)

By Gabriel Pierne

A gavot-like melody in chords, cheerful, pretty, rhythmical, transcribed for organ by Kraft, who knows his business.

"LASSIE, WITH THE LIPS SO ROSY"

(Song)

By William Arms Fisher

Somewhat, this song sounds as of the long ago, being simple in harmony and melody, with reminiscent strain here and there, without being stolen from anything or anybody. It is a sweet love song, something like "In the Gloaming," of the early '90's. Mr. Fisher has written much more difficult things, of deeper harmony, but nothing with more real feeling.

BOSTON

(Continued from page 5.)

Carnavalesque suite, op. 17, two pianos—Nancy Powell and Germaine Malenfant; Allegro adagio (from Beethoven's trio in E flat, op. 1), Louise Serra, violin; Laurence Woods, cello; Leland Arnold, piano. "Un aura amoroso" (Mozart), "O del mio amico ben" (Donaudy), and "Claire de lune" (D'Indy), Rulon Y. Robison, tenor, and Mary Shaw Swain, accompanist.

Presentation of prizes to children from the piano and solfeggio classes followed. Then came an address by Dr. Archibald T. Davison, of Harvard University, and the presentation of diplomas and medals to graduates in solfeggio.

The Solfeggio Chorus offered the allegretto (Beethoven), andante (Massimino), and "Chant Russe" (Mulder) with R. Longy Miquelle at the piano. Alma Clayburgh sang "My Native Land" (Gretchaninoff), "The Soldier's Bride" (Rachmaninoff), "Cradle Song" (Gretchaninoff), "God Took From Me Mine All" and "Floods of Spring" (Rachmaninoff), Mary Shaw Swain, accompanying. Saint-Saens' menuet and finale from "Septuor," for trumpet, string quintet and piano, was given by Georges Mager, F. Thillois, L. Serra, L. Artieres, G. Miquelle, H. Girard, R. L. Miquelle.

Alma Clayburgh, soprano, a newcomer to Boston, possesses a voice of agreeable quality; she gave an interesting performance of her group of songs, disclosing fine musicianship, and was recalled several times by an enthusiastic audience. Rulon Y. Robison, well known Boston tenor, offered an admirable rendition of Mozart's "Un Aura Amoroso," his diction in both Italian and French being noteworthy; he was warmly applauded.

Dr. Archibald T. Davison spoke on the fallacies in our American musical educational system. He told how very few students who enter the Harvard Glee Club, of which Dr. Davison is conductor, are prepared musically when they enter. Dr. Davison urged the maintenance of the standards set in the Longy School. He advised the graduates to leave no stone unturned to make music a great power. He especially warned them not to lose themselves in a professional attitude.

Dr. Davison presented medals and diplomas to the following pupils: medals—Rosamond Lillie, Charles G. Yeremian;

diplomas—Laurice Boudette, Thoda Cohen, Anna Golden, Louisa Knowlton, Phyllis MacDougall, Jeannette Rudin, Hope Wright, Marion Woodsum, Charles G. Yeremian. Prizes were also awarded to members of the Children's solfeggio and piano classes, as follows: Solfeggio—first prize, Clarice Ames; second first prize, Jack Meyer; first second prize, Lilly Butters; second second prize, Grace Deeran; third second prize, Elizabeth Oakes; piano—no highest honors or first prize; second prize, Anne Robbins.

The closing number on the program was Saint-Saens' minuet-finale, performed by the faculty members of the school. This number was remarkably well given and proved anew the quality of the teachers of the school and of its high aims. The accompaniments to both singers were capably rendered by Mrs. Mary Shaw Swain, the excellent Boston accompanist.

NOTES.

Mr. Monteux will hand soon to Mr. d'Indy in Paris an invitation from the trustees of the Boston Orchestra to conduct at a pair of concerts in Symphony Hall when the composer revisits the United States next December. Mr. Monteux, of course, joins in the invitation. Mr. d'Indy will accept.

Reinold Werrenrath is already booked for two recitals in Jordan Hall next season. He is also to join Mme. Gauthier in a concert in Boston in the course of next winter.

A. R. F.

LEROY B. CAMPBELL TO LECTURE AT TEMPLE UNIVERSITY

The Art Publication Society Offers Him in a Normal Course Free to Piano Teachers and Advanced Piano Students

In pursuance of its regular policy of making the advantages of the Progressive Series of Piano Lessons known as widely as possible to teachers and advanced students, the Art Publication Society of St. Louis is increasing the number and widening the scope of its Summer Normal Classes this year. In the east, summer headquarters will be at Temple University, Philadelphia, where Leroy B. Campbell is to deliver a series of lectures on the Progressive Series, open free of charge to advanced students



LEROY B. CAMPBELL.

Teacher, composer, lecturer and writer.

and to teachers, whether they are enrolled with the Art Publication Society or not.

Leroy B. Campbell is well known throughout the musical world as a teacher, composer, lecturer and writer on musical subjects. His wide experience and broad education makes his lectures intensely interesting and profitable. During the summers of 1916-17-18-19 he delivered lectures for no less than fifty-five large schools, his tours extending from Maine to Kansas. The summer of 1920 Mr. Campbell held three successful three-week normal courses for piano teachers in New Orleans, Cleveland, and Pittsburgh.

A distinction that comes only to those who are recognized as the highest authorities in the profession lies in the fact that in nearly every "round table" discussion on technical points in the Etude and Musician, Mr. Campbell's ideas have been eagerly sought and paid for. No less than fifty articles, a number of them prize essays, have been published by various musical journals. Mr. Campbell was selected by Dr. Jadassohn, the great Leipsic theorist, to translate his last harmony book into English.

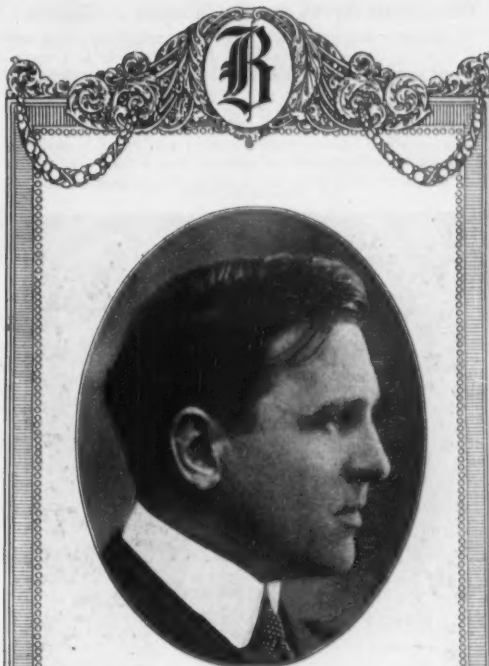
He is the author of "Side Lights on Modern Piano Playing," also a work on "Relaxation in Piano Playing," which has recently been published.

Mr. Campbell's early musical education was secured in this country at Oberlin Conservatory. Later he completed his musical education in Europe, under a number of the world's most renowned specialists, including Judassohn and Reinecke. In 1906 he studied in Paris, with Wager Swayne, Isadore Philipp and Thalberg; the summer of 1908 with Scandinavian and Russian teachers in Stockholm and St. Petersburg; the summer of 1910 with Rudolph M. Breithaupt of Berlin, founder of the modern "Natural Piano Technic."

Of his total of eight tours to Europe, one was made expressly to study the music of Norway, Sweden and Russia. Altogether, in study and research, he has traveled in twenty-nine different countries.

Frederic Warren's Summer Plans

Frederic Warren will teach at his New York studio, 349 Central Park West, until July 15, after which he goes to Montpelier, Vermont, where he will teach a summer class from July 15 to September 15. Mr. Warren will reopen his New York studio October 1.



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Elizabeth Ayres Scores Success at Capitol

It would not have been thought proper a few years ago for a young aspirant for operatic glory to appear at a vaudeville or moving picture house. But time works wonders, and the stamp of approval on such engagements has been placed by such artists as Percy Grainger, Emma Calvé, David Bispham and others. The Capitol Theater in New York has done much to improve conditions and make it desirable to appear at entertainments such as they offer. For weeks the thousands who visit the Capitol, the largest theater of



Photo by Mishkin

ELIZABETH AYRES.

The Texas soprano, who came to New York in 1916 to work with Joseph Regneas, and is now prima donna at the Capitol Theater.

its kind in the world, have listened with keen delight to the newest Broadway success, a soprano as fair to look upon as to listen to, tall and stately, with refined features and cultured expressions. Miss Ayres has a sympathetic, colorful voice with an unusually large range, which she uses with taste and discretion. She never fails to win her audience, whether in numbers dramatic or lyric, and her beautiful, liquid, high voice, which she sustains to the finest pianissimo, carries to every nook and corner of the vast edifice.

The Capitol Theater has made some marked innovations, the outstanding features being the appearance recently of Percy Grainger, David Bispham and Carl Jörn, formerly of the Metropolitan Opera Company, and the memorable productions of "Hänsel and Gretel," the repetition of which was demanded by overflowing houses, on account of the splendid

singing and acting of each member of the cast; the second week proved as great an attraction at the box office. These performances offered the New York musical fraternity an additional attraction, because every member of the cast was engaged from the vocal studios of Joseph Regneas, and not one had ever appeared on the operatic stage prior to the performances of "Hänsel and Gretel."

A résumé of this last Capitol attraction (Miss Ayres) makes interesting reading. In 1916 Mrs. Edward MacDowell, widow of the well known American composer, gave a MacDowell recital in Dallas, Tex., at which she was approached by Mrs. and Miss Ayres for advice as to Miss Ayres' voice. Mrs. MacDowell at once saw good possibilities and recommended that Miss Ayres consult with Joseph Regneas, of New York. This was done, with the result that Mr. Regneas coincided with Mrs. MacDowell's opinion, and the young lady began work with the New York teacher in August, 1916. It was not very long before the mind and voice of the young singer began to develop in the proper direction, and Mr. Regneas secured for her an excellent church and synagogue position. There was no pause in the work—twelve months in the year, not six or seven, as Miss Ayres was one of the fortunate few whom Mr. Regneas took with him to the woods of Maine, where he teaches every summer. This splendid combination of open air life for three months and concentrated work did much to develop body and mind, so that Miss Ayres arrived where serious work in the proper direction under wise guidance brought her consistent success. Miss Ayres is still in the early twenties, and Mr. Regneas predicts for her a brilliant future if she remains in the straight, narrow path laid out by him in the critical time of her life and studies, back in 1916.

Miss Ayres is mindful of and not ungrateful for the splendid foundation work she did with her first teacher during her young girlhood, Miss Jule D. Roberts, of Dallas. A very important feature of Miss Ayres' success is due to her parents, who, early in life, had young Elizabeth study the piano, and bent every effort to make a real musician of her, a feature so often overlooked in young musicians.

Miss Ayres has been sent by the New York management of the Capitol Theater for a two week's engagement at its Philadelphia house, after which she resumes her place in the New York theater.

Victor Harris in Europe

Victor Harris, the well known conductor of the St. Cecilia Club, sailed for Europe on the Aquitania on May 3 for a two months' holiday abroad. Mr. Harris expects to return to America the end of June, when he will go directly to Easthampton, L. I., where he has a summer home and teaches each morning during the warm months.

Easton to Make Brunswick Records

Florence Easton, who heretofore has made records for the Aeolian Company, has just signed a contract with the Brunswick Phonograph Company by which she is to make records exclusively for this concern. Miss Easton sails for Europe on May 21. Before leaving she started making records for the new concern.

Norman Jollif for Willow Grove Park

Dr. Herbert J. Tily, of Philadelphia, has engaged Norman Jollif to sing in "Faust" and a concert of Herbert compositions at Willow Grove, June 30, under the direction of Victor Herbert.



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EDISON RECREATIONS

Second American Composers' Festival, June 1, 2 and 3

The second American Song Composers' festival will be held June 1, 2, and 3, in the Polk Memorial Community Building, Greenwood, Ind.

This meeting is the result of the long cherished dream of Grace Porterfield Polk to have composers meet with her each year in a way to help the cause by knowing each other and try to help others along the rugged pathway.

The guest artist on Indiana Day—June 3—will be Frederick Gunster, tenor, who has been chosen for the tenor role in the "Apocalypse"—the oratorio which won the five thousand dollar prize of the National Federation of Music Clubs and to be given at the biennial meeting in the Tri-cities in June.

Geoffrey O'Hara, composer, song leader and singer, will give a talk on "How to Publish Songs," also a program of his own compositions.

Mrs. D. A. Campbell, of New York, editor of the Musical Monitor, will give an address on the National Federation of Music Clubs.

Oscar Saenger, voice teacher and coach, has given to his pupil, Grace Porterfield Polk, a scholarship. The winner of this will have a five weeks' term with Mr. Saenger in the Chicago Musical College.

Dean McCutchen, of De Pauw University, has also given a two year scholarship in history of music, harmony and theory to graduates of commissioned high schools. This should prove an incentive to young composers.

Birthday Party for Lydia Lipkowska

Although the American and Russian friends of Lydia Lipkowska, the well known Russian singer, had planned to surprise her on her birthday on May 13 by arranging a supper and dance, Mme. Lipkowska more than repaid them when she appeared in a diaphanous lace creation with her arms full of dolls—the famous dolls without which she never travels. They represent all the different operatic roles which she has sung and were presented to her on gala occasions. There was the Snow-maiden in her furry white cap and gown, given when Lipkowska created the part in the Petrograd Opera, under the directorship of Rimsky-Korsakoff; there was Lakme in her heavily spangled veils—in fact, they were all there.

An attempt was made to have the occasion as much like home as possible, so Russian dishes and cakes were served and Russian music was played and sung. Vera Smirnova contributed her gypsy songs, heavily weighted down with strings of golden coins, and Daniel Wolfe, the composer, played his compositions. Among those present were Mr. and Mrs. Norman Whitehouse, Princess Cantacuzene, Prince and Princess Goltzine, General Beumistov, Mr. and Mrs. Frank Starre and the Polish Consul, Dr. Chelminitzky.

Activities at the American Institute

On April 6 an informal recital was given by junior pupils of the American Institute of Applied Music, Kate S. Chittenden, dean, when thirteen numbers were performed by the following students: Trixy Riesberg, Rose Ullrich, Emma Jones, De Vecmon Ramsay, Margaret Fellows, Marcella Riesberg, Christian Holtum, Phyllis Hopper, Elizabeth Berberich, Adele Hollstein, Hazel Moorefield, Mrs. John Wood and Margaret Spatz.

The Synthetic Guild's annual spring recital by little students took place May 7 at the MacDowell Club. There were forty-six players on this program, nearly all of them under twelve years of age. This annual event attracts many interested listeners to observe the results of careful and intelligent teaching by those who specialize in the synthetic method for the piano. Some of the characteristics of this method are careful building of the musical understanding, development of the individual fingers through original technical exercises, and memorizing. Should the names of the participants be printed, it would present a medley of national descent, such as English, Italian, Dutch, French, German and Scandinavian names.

Easton Sails for England

Florence Easton, who had originally planned to sail from Boston after her appearance at the ill-fated Tercentenary festival, the lamentable collapse of which was announced last week, was able to leave New York on May 21 on the S.S. Orbita, sailing for England. From there Miss Easton proceeds to Hamburg where she joins her husband, Francis MacLennan, the tenor, and together they will go on to Berlin.

While abroad Miss Easton will enjoy a well earned vacation, only studying her new roles for the Metropolitan next season and seeking material for her concert programs. She will not make any guest appearances at any of the leading opera houses of the continent, in spite of the fact that she has received tempting offers for such performances. Miss Easton returns to America around the middle of September to take up her concert activities before the opening of the opera.

Mme. Szumowska Gives Informal Musicales

On Tuesday afternoon, May 10, at the Ampico Music Room in the Knabe Building, there was a delightful informal musicale given by Mme. Antoinette Szumowska of Boston with the assistance of the Ampico. A large company of prominent New York music lovers was present and a Polish tea was served. The patronesses of the occasion included Mme. Marcella Sembrich, Mrs. Henry Holt, Mrs. William Pierson Hamilton, Mrs. J. Frederick Tams, Mrs. Edward J. de Copet, Mozelle Bennett, Mrs. Linzee Blagden, Mrs. R. Burnham Moffat, Mrs. F. Kingsbury Curtis, Mrs. Howard Van Sinderen, Eleanor Blodgett, and Carolyn Kaharl.

Arndt's "Marionette" Music in "Dream Street"

The musical score for D. W. Griffith's "Dream Street," which is now playing in New York, contains for some of its most important situations, Felix Arndt's "Marionette," published by Sam Fox Publishing Co.

The "Marionette" music is repeated six times throughout the picture (probably a record breaker), and by the time the show is over the audience knows the number by heart.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

HOW OFTEN DID HE SING?

"The MUSICAL COURIER recently said that Martinelli sang Canio 'for the only time this season.' Did he sing it again before the season closed?"

Martinelli sang Canio one Saturday afternoon in February which was the first time he appeared in that character this season. In April he sang again in "Pagliacci."

FLETCHER-COPP METHOD.

"Can you tell me how long ago it is since the Fletcher-Copp Method was first introduced? Where was it first taught? Are there many teachers who use the method?"

The Fletcher-Copp Method was first introduced in the United States at the New England Conservatory of Music when it was located in Franklin Square, Boston, Mass. The writer was at that time in charge of the Boston office of the MUSICAL COURIER, and met Evelyn Fletcher, as she was then, almost immediately after her arrival in Boston, over twenty years ago. The method at once attracted attention outside of the Conservatory, and Miss Fletcher found herself more than busy with the school work and the private teaching that at once became necessary. Her "talks" were largely attended, teachers and pupils at once became convinced of the value of her teaching.

In the summer there was a large class of teachers requesting lessons, coming from many parts of the country and all eager to learn the new method which Boston had found so beneficial in teaching children. It can be said that almost from the first, the Fletcher-Copp Method was a success; there seem never to have been two opinions as to what it has accomplished. Mrs. Fletcher-Copp has given talks about her method all over this country as well as in Europe, everywhere gaining renown. There are nearly a thousand teachers now who use this method in teaching, all of them enthusiastic in their work.

Recently Mrs. Fletcher-Copp has decided to take a more active part in the work; in fact, has been doing so the past winter in Akron, Ohio, under the auspices of Mrs. Frank Seiberling, president of the National Federation of Music Clubs.

The "Summer School for Teachers" will be resumed at Mrs. Fletcher-Copp's residence in Brookline, Mass., (near Boston) during the two months from June 28 to August 24.

THE COMPOSER'S NAME.

"In your issue of April 7, you recommend a piano concerto by Hiller. Can you supply the given name of this composer, and also state who are the publishers of this composition?"

The name of the composer is Ferdinand Hiller and the piano concerto is in F sharp minor. Czanz, of Hamburg, published it originally, but it can be ordered of any leading dealer here.

FAMOUS VIOLIN MAKERS.

"In reading over a list of questions recently published, I saw that one of them asked for the name of a famous violin maker. It would be of interest if you could tell me something about the famous makers, in what century they lived and worked and which is considered the most famous. It is not that I want to answer the question, but as a matter of personal interest should be glad to know some details of the celebrated violin makers."

It was the seventeenth century that produced the two best known of the famous violin makers, Guarnerius and Stradivarius, the former born in 1630, the latter in 1644. Stainer was born in 1621 but never attained the prominent position of the other two. As to which was the most famous of these men, it would be difficult to decide. Encyclopedias say: "Stradivarius divides with Guarnerius the honor of being the most skilful of violin makers." Judging

from the number of violins of both makers that have been offered for sale they must have been prolific workers at their trade. It is best to qualify that statement by saying that a goodly proportion of the violins bearing the above names have been found to be imitations. At one time the Information Bureau was in receipt of one or more letters each week asking if a violin bearing such and such a name was genuine. These inquiries came from the middle west and in such quantities that the only possible conclusion was that there was a factory somewhere that was supplying the instruments, all of which were supposed by their owners to be either Stradivarius or Guarnerius instruments. The letters came along quite regularly for more than two months, when they ceased as suddenly as they had begun.

There are of course violins by other makers that have a world wide reputation and are owned by various violinists now before the public, but the two names, Stradivarius and Guarnerius, are so well known they occupy a niche by themselves.

KENTUCKY M. T. A. HOLDS CONVENTION

Interesting Meetings Are Held April 20 and 21

Louisville, Ky., May 2, 1921.—The annual convention of the Kentucky State Music Teachers' Association opened formally Wednesday night, April 20, although some preliminary exercises were held in the morning and afternoon of that day. In the morning delegates were invited by Carl Wiesemann, organist of the new Rialto Theater, to inspect and listen to the new organ installed in that house which was built after his own design. In the afternoon Helen McBride, in connection with the Kentucky Educational Association, gave some illustrations of "How to Teach a Rote Song," and Helen Boswell also illustrated the manner of teaching children sight-reading. This was followed by a short address by Dr. S. S. Myers in regard to the qualifications of grade teachers who also teach music. Franz J. Strahm, director of Music in Western Normal School, was the chairman of this committee.

Registration of delegates took place Wednesday night, a larger number of teachers being present than at any previous convention held here. An informal concert was given by out-of-town members, with some "community singing" preceding it led by Arthur Mason. Those on the program were Mrs. Allen Trigg, from Glasgow; Lillian Rosenthal, Owensboro; Robert Head, Owensboro; Mattie Louise Lipps, Richmond; Catherine Shelley, Catlettsburg, and Mr. Strahm, who was announced to give an interpretation of the Jacques Dalcroze "Eurythmics." Mr. Strahm seemed to consider that someone was trying to play a joke upon him, but was finally persuaded to "line out" his new song—"Keep On Humming"—while the audience sang it. Mrs. Tyler, of Lexington, also played a short number by Schutt. Robert Head, aged 9, carried off the honors of the evening by playing Haydn's sonata in D in an acceptable manner.

On Thursday morning the registration continued, and after the usual community singing, a short address of welcome was made by Emily Davison, one of Louisville's honored and representative musicians. This was followed by the president's address by Caroline Bourgard, and Zenos E. Scott, new superintendent of the Louisville Public Schools, spoke on "Contributions of Public School Music." The meeting was then given over to the piano section of which Frederick A. Cowles, president of the Louisville Conservatory of Music, was chairman. A discussion and comparison of the Leschetizky and other schools of piano playing was led by Frederick Morley, head of the piano department of the Conservatory. "A suggested outline of piano material for High School credits" was the subject of W. Lawrence Cook, teacher of organ in the Conservatory, and a very charming demonstration of "Modern Ways of Teaching Children" was given by Mary Stewart, assisted by a class whose ages seemed to vary from about seven to twelve.

Katharine Whipple Dobbs had charge of the section holding the meeting from two o'clock until four, the subject being "The Professional Listener." Addresses were made by Richard Knott, editor and publisher of the Louisville Evening Post, and by E. A. Jones, musical reviewer and co-editor of the Louisville Herald. Mr. Knott's subject was "The Attitude of the Artist toward the Musical Reviewer," and that of Mr. Jones was "Has the Low-brow a Right to an Opinion?" The subject assigned to Robert Millard Russell of Lexington, "Should the Music Reviewer be a Practical Musician," was, in Mr. Russell's absence, turned into a general discussion. Carl Shackleton was unable to take part in the meeting of the organ section of which he was chairman, and other sections were merged into meetings of the Kentucky Educational Association which was holding its sessions at the same time.

At four o'clock, a complimentary recital was given by the faculty of the Louisville Conservatory of Music, those participating being Mr. O'Sullivan, Mr. Letzler, Miss Riddell, Mr. Toy, Mr. Morley and Mme. Sapin; Eva Leslie Toy and Frederick Cowles were the accompanists.

On Friday morning the principal business session was held. Alterations were made in the constitution, and officers for the coming year elected. So satisfactory were the services of those already holding office that the entire board was unanimously reelected. This consists of Caroline Bourgard, president; Mrs. Shelby, of Danville, vice-president; Flora Marguerite Bartelle, corresponding secretary; Mai Armendt, of Owensboro, recording secretary, and G. P. Bruner, treasurer. In the afternoon, the Woman's Club joined with the Association in giving "Kentucky Birds' Singing Contest," written and given by pupils of local schools, and assisted by the Lyric Club under the direction of Caroline Bourgard, Supervisor of Music in the Public Schools. Miss Boswell, Miss McBride, and Miss Park were the stage directors.

A large number of new members joined the Association and interest in musical matters seemed greatly stimulated. The greater part of this is due to the untiring efforts of the president, Miss Bourgard, who has exerted herself in an almost super-human manner to achieve the success of the convention. K. W. D.

Stransky, Hadley and Leifels Entertained by Nebraska Governor

Immediately following the concert given by the New York Philharmonic Orchestra in Lincoln, Neb., on the evening of May 11, S. R. McKelvie, Governor of Nebraska, entertained Josef Stransky, Henry Hadley and Felix Leifels at supper. The great auditorium was packed with children at the afternoon concert and for the evening event hundreds were turned away.

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The Linnet Is Tuning Her Flute.....Ruth Bender, New York

Mrs. H. H. A. Beach

The Year's at the Spring.....Grace Bonner Williams, Norton, Mass.
The Year's at the Spring.....Helen True, Boston
The Year's at the Spring.....Mrs. John Conrad, Pittsburgh
The Year's at the Spring.....Eliza Richeson, Evanston, Ill.
The Year's at the Spring.....Mme. Colbrin-Melins, Chicago
Ah, Love, But a Day.....Anna Ruzena Sprout, Los Angeles
Ah, Love, But a Day.....Helen True, Boston
Ah, Love, But a Day.....Mary Dare, New York
Ah, Love, But a Day.....Barbara Eldredge, New York
Ecstasy.....Mrs. John Conrad, Pittsburgh
Ecstasy.....Mary Rumrill, Hillsboro, N. H.
Elle et Moi.....Fanny White, New York
Lecture Recital by Mrs. H. H. A. Beach (Composer-Pianist), Norton, Mass.
Op. 15, No. 1.....In Autumn
Op. 28, No. 2.....Mennet Italian
Op. 60.....Variations on Balkan Themes
Op. 64, No. 2.....The Returning Hunter
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I Bring You Heartsease.....Lucy Gates, Austin, Texas
I Bring You Heartsease.....Lillian Johnson, Chicago
I Bring You Heartsease.....Helen Klaffky, Cold Spring, L. I.
I Bring You Heartsease.....Florence Holt, Seattle
At the Postern Gate.....Kirsten Davis, New York
Three Mystic Ships.....Charles Edwin Lutton, Kirkville, Mo.
The Morning Wind.....Charles Edwin Lutton, Kirkville, Mo.
I Send My Heart Up to Thee.....Ashley Roppa, New York
I Send My Heart Up to Thee.....Orleana Newcomer, Dixon, Ill.
I Send My Heart Up to Thee.....Esther Dale, Boston
I Send My Heart Up to Thee.....Fred G. Ellis, Omaha
Only to Thee.....Willard Ward, Providence
A Lovely Maiden Roaming.....Johanna Madsen, Kenosha, Wis.

G. W. Chadwick

He Loves Me.....Florence Nelson, Logan, Ohio
He Loves Me.....Eleanor de Cisneros, Stamford, Conn.
Nocturne.....Estelle Heatt-Dreyfus, Los Angeles

S. Coleridge-Taylor

Life and Death.....Mme. Soder-Hueck, New York

Ralph Cox

To a Hilltop.....Theo Karle, Mount Vernon, N. Y.
Aspiration.....Edna Wolverson, Orange, N. J.

Arthur Foote

There Sits a Bird.....Florence Hesse, Greenville, Pa.

Rudolph Ganz

The Sea Hath Its Pearls.....P. A. Ten Haaf, Portland, Ore.

Alma Goatley

The Wood Anemone.....Kathryn Hughes, Evanston, Ill.

G. A. Grant-Schaefer

O Azure Eve.....Josephine Jones, Evanston, Ill.
O Azure Eve.....Mona Wolf Hicks, Wichita, Kans.
The Eagle.....Josephine Jones, Evanston, Ill.
To a Flower.....Willard Dixon, Chicago
The Moon Mother.....Orleana Newcomer, Dixon, Ill.

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THE TWENTY-EIGHTH ANNUAL FESTIVAL OF THE WEDNESDAY CLUB OF RICHMOND ENDS BRILLIANTLY

Philadelphia Orchestra, Dr. Rich Conducting; Marguerite D'Alvarez, Forrest Dabney Carr and Edward Johnson Make for Its Success—Norman Call and Jean Trigg Deserving of Praise

Richmond, Va., May 17, 1921.—With a consistent record of annual festivals extending back over a quarter of a century, the Wednesday Club gave its twenty-eighth annual May Festival on May 11 and 12 with three concerts. Featuring a great orchestra, ably conducted, with distinguished soloists, and supported by a local chorus, equal in ability to any of recent years, this famous old organization maintained its high reputation of previous years.

The untimely death in November last of G. W. Stevens, president of the club, had been much of a setback in the season's plans. Through Mr. Stevens' efforts, guarantors had been secured for the coming festival, as well as to ensure a successful season of music. For a time, after Mr. Stevens' death, it seemed not unlikely that the festival would not be given this spring. However, another big, public spirited man in the person of Norman Call, vice-president of the Richmond, Fredericksburg & Potomac Railroad, consented to accept the office left vacant upon Mr. Stevens' death, and plans were formulated for this year's festival.

Again, there were doubts about a chorus, but these were dissolved when Jean Trigg, prominent musical and social leader, expressed a willingness to rehabilitate and train the chorus. That the efforts of the new president and the new conductor of the club had been effective, was demonstrated in the magnificence of the recent festival and, in particular, the artistic work of the Wednesday Club Chorus. At the first concert on Wednesday night, the chorus gave a collection of numbers that proved it undeniably as one of the best choruses in the history of the club; although relatively small in numbers, its singing displayed finish, volume and training throughout of a high order. In recognition of all this, Miss Trigg was the recipient of an ovation when she entered the auditorium, and was presented with an immense basket of flowers.

This year's festival program contained in its opening pages a warm appreciation of Mr. Stevens' devotion to the Wednesday Club, put forth by the governors of the organization, and the festival, as a whole, was considered to be a kind of testimonial to Mr. Stevens, who had been its president through several successful seasons.

FIRST CONCERT, WEDNESDAY EVENING, MAY 11.

With the Philadelphia Festival Orchestra, under the direction of Dr. Thaddeus Rich, a superb festival organization, the Wednesday Club was fortunate as well in being able to present Marguerite D'Alvarez, contralto, as soloist. The Wednesday Club Chorus was also a feature of this concert.

The orchestra proved itself as good as any the club has had within the memory of those familiar with its long series of concerts. It played with precision, with fine technic, and with marked attention to its conductor. Dr. Rich, by his fine musicianship, his urbanity of manner, and his masterly control of the situation at all times, endeared himself to local music lovers.

Opening with "A Song of Victory," by Fletcher, the chorus inaugurated the

festival in stirring fashion. It sang with exuberance of spirit and a display of enthusiasm which created a splendid impression. This impression remained through its succeeding numbers, a "Madrigal" of Hyde; "Dusk," by Gretchaninoff, and a folk song (County Derry) arranged by Percy Grainger. The last four numbers were unaccompanied.

Mme. D'Alvarez, in superb voice, sang for her first number the aria from "Jeanne d'Arc," by Bemberg, and the "Air de Lia" from Debussy's "L'Enfant Prodigue." Recalled, she sang the famous contralto aria from "Samson and Delilah," "My Heart at Thy Sweet Voice." Investing the latter number with great charm and a high quality of interpretation she made it one of the outstanding numbers of the festival. Mme. D'Alvarez created a fine impression here by her remarkably warm and resonant voice and the intense emotion which she put into her interpretations.

Further numbers given by the orchestra were the "Bacchanale," from Saint-Saens' "Samson and Delilah," the "Finlandia" of Sibelius, closing with Wagner's overture to "Tannhäuser."

MATINEE CONCERT, THURSDAY AFTERNOON, MAY 12.

Notwithstanding the promise of showers, and a day of uncertain weather, the afternoon concert brought out a large audience. This was in a large measure due to the appearance of Forrest Dabney Carr, basso, a native Virginian, as the soloist of the occasion. In addition, numbers programmed for the orchestra were of exceptional interest. Of these, the Rimsky-Korsakoff symphonic suite "Scheherazade" may be mentioned as the outstanding number.

Wagner's overture to "The Mastersingers" opened the

program. In the high quality of its technical execution, and under the inspiring leadership of Dr. Rich, this was a splendid offering. The Rimsky-Korsakoff suite, however, with its Oriental atmosphere, and its various novel features, may be considered as the high light of the instrumental numbers. For variety of tone color, for excellence of the woodwinds, the purity of the string section, and the artistic incidental solos by Emil Schmidt, concertmaster of the orchestra, this number was marked. So much applause was evoked that Dr. Rich caused his men to rise time and again to acknowledge the tributes.

Mr. Carr, with sonorous, massive, resonant voice, a true basso, made an instant impression. With an imposing stage presence, reinforced by voice of great range, in which high F's and low G's were equally at his command, Mr. Carr proved an artist of resource and accomplishment. His first entrance brought him an ovation, and his first number, the Tchaikowsky "Pilgrims' Song," proved his mettle. "The Two Grenadiers" was given as an extra number, superbly sung, with impressing atmosphere. In the declamatory passages, Mr. Carr was at his best. Handel's "Hear Me, Ye Winds and Waves" displayed Mr. Carr's ability in the field of oratorio. As an encore he contributed Sullivan's "Lost Chord," which was effective in the extreme. The old favorite brought the basso another ovation. Splendid accompaniments contributed by Dr. Rich and his men greatly enhanced these numbers.

THIRD CONCERT, THURSDAY EVENING, MAY 12.

By a series of climaxes, the 1921 festival became more interesting as it progressed. It remained for the closing concert to bring the real thrills, which were coincident with the appearance of Edward Johnson, tenor, of the Chicago Opera Association. Mr. Johnson had sung here some years ago, in Rossini's "Stabat Mater," and was remembered by his admirers of that time. In fact, one of the visitors at the afternoon concert presented Mr. Johnson with a copy of the program of the earlier concert. It is remembered that Johnson sang exceptionally well on his earlier appearance here, but it remained for him last evening to arouse his hearers to the highest pitch of fervor and enthusiasm.

After his first number, Mr. Johnson pretty nearly stopped the whole performance. His audience refused to release him until he had sung at least two encores, and, in the meantime, acknowledged some ten minutes of applause. Such opulence of voice, and so much brilliance of tone, did he put forth that his hearers were swept off their feet.

Mr. Johnson's numbers included the aria from Puccini's "Manon Lescaut," "Donna non vidi," the "E lucevan le stelle" from "Tosca," and the prize song from "The Mastersingers." In addition to these, he gave the "Flower Song" from "Carmen," the aria from "André Chenier," "Tours," "Mother o' Mine," besides one or two others.

The closing concert again displayed the orchestra at its best. The program included the overture from Chabrier's "Gwendoline," "Le Grand Paque Russe" of Rimsky-Korsakoff, Wagner's funeral march and closing scene from "The Twilight of the Gods," and the Tchaikowsky overture, "Solemnelle," which closed the program and the festival. Sibelius' "Valse Triste" was a pleasing diversion from the heavier numbers, and the Strauss "Blue Danube" came as an old favorite.

The 1921 May Festival will go into the history of the Wednesday Club as one marked for real festival atmosphere, for warmth of spirit and for a high quality of appreciation for the programmed numbers. Notwithstanding the splendid character of the festival, it is said that the Wednesday Club is out of pocket as a result of a lessened subscription sale of tickets, and that the local guarantors will be called upon to make up this deficit. In fact, there is some question involved as to the continuance of the club and its festivals. But there is good reason to believe, and sincerely to be hoped, that the club will be reinforced and strengthened and that its long history of value to the city will be maintained.

J. G. H.

Moritz Moszkowski in Need

Prof. Isidor Philipp, of the Paris Conservatory, has sent word to this country that Moritz Moszkowski, the distinguished pianist and composer, is in actual want in Paris. Moszkowski lost his considerable fortune through the war and has also been a victim of a disease which has required several operations for its relief and has left him in a condition which prevents him both from composing and playing the piano. While he was still in possession of his health, he edited a large number of famous piano works, but the congestion and lack of material in the French music publishing trade has kept practically all of them from being issued, so this measure of relief is also denied him.

A relief committee has been organized in this country with Ignace Paderewski as honorary chairman, the other members being Harold Bauer, Fannie Bloomfield-Zeisler, Ossip Gabrilowitsch, Rudolph Ganz, Ernest Hutcheson, Josef Lhevinne, Yolanda Mero, Serge Rachmaninoff, Olga Samaroff and Ernest Schelling. This committee has already collected \$600 among its own members, Paderewski heading the list with a \$100 check. An appeal is now made to every pianist, piano teacher and all other lovers of the Moszkowski music all over the country (and who has not been charmed by his melodious works?) to contribute to the fund.

Rudolph Ganz, who is treasurer, has suggested that everybody who had ever played a piano piece of Moszkowski should contribute one dollar; if Mr. Ganz's suggestion were followed to the letter, Mr. Moszkowski would be a millionaire within a short time.

Contributions should be sent to Mr. Ganz, c. o. Musical Courier Company, 437 Fifth Avenue. The names of those contributing through this paper will be published in these columns. (See photo in Illustrated Section.)

Misunderstanding Cancels Phoebe Crosby Date

Through an erroneous interpretation of a letter written by Phoebe Crosby's manager, Walter Anderson, to the manager of the Springfield Festival, two sopranos, Mabel Garrison and Phoebe Crosby, were booked to sing the same part of Allis in the "Children's Crusade." As neither artist had time to prepare the other role of Alain, Miss Crosby withdrew in favor of Miss Garrison, and Marguerite Ringo has been engaged to sing the part of Alain.



THREE HIGH LIGHTS OF THE FESTIVAL.

Forrest Dabney Carr, President
Norman Call, Dr. Thaddeus Rich,
conductor of Festival Orchestra.



AN IMPORTANT PAIR.

Jean Trigg, conductor of the Wednesday Club Chorus, and Edward Johnson, the tenor.

YEATMAN GRIFFITH WILL HOLD MASTER CLASSES IN NEW YORK CITY THIS SUMMER

Eminent Vocal Pedagogue of International Fame Is Attracting Students from Europe as Well as from Almost Every State in the Union

Yeatman Griffith exerts one of the most important influences in this country today; in fact this influence extends far beyond the confines of America as he has a large number of artists who have come to him from all parts of the world. One might almost regard him among the pioneers who brought foreign students here.

This American singing master has proven beyond a doubt that he has few superiors developing voices and presenting singers to the public—true examples of bel canto—also in correcting false production and restoring voices that had been pronounced useless.

The demand upon him this season has been tremendous. A number of our noted singers, in a comparatively short period of study, have corrected faults which had been troubling them for years and gratefully acknowledge in Yeatman Griffith's teaching a principle of singing that admits of no confusion and never fails.

A number of artists as well as singers and teachers from almost every State in the Union have enrolled for the master classes which will be held in his New York studios from June 20 to August 8. Mrs. Yeatman Griffith is the associate teacher and has done much work in voice building besides coaching and repertory this season. Harry Thorpe and Euphemia Blunt are the assistant teachers, both being students of Mr. Griffith. Miriam Allen, Edna Rothwell and Imogen Peay are the accompanists, all being professional.

Artists from these studios may be found in all parts of the country, filling some of the best teaching and church positions as well as those of operatic and concert fame, and whose names have been mentioned in these columns many times. A number of the younger artists have come into prominent notice this season and have signed splendid contracts.



YEATMAN GRIFFITH.

Kelly's Lecture Called "Watch Your Speech"

Thomas James Kelly delivered his well known lecture, "Some Observations on Our Language," for the Literary Club of Norwood (O.) last week. He was assisted by two of his gifted students who furnished musical illustrations—Grace Record of Decatur (Ill.) and Margaret Powell of Marshall (Mich.). This is the lecture which the Cincinnati Times-Star called "Watch your speech." It is a most valuable contribution to the study of interpretation and of English diction, for the student of singing or speaking; a valuable contribution also to the question of simplified spelling and its abuses, and lastly to the fine art of patriotism.

Wilkinson at Canadian Club

In their beautiful rooms at the Hotel Belmont, the Canadian Club of New York ended its series of concerts May 1 with a brilliant musicale. The largest audience of its season gave an enthusiastic ovation to the young violinist, Winston Wilkinson, for his masterly performance of Lalo's "Symphonie Espagnole." After a long program Mr. Wilkinson, with his accompanist, Marie Maloney, added extras, until it became necessary for the management to announce that the Canadian Club would have the opportunity of hearing the young artists early in the series which begins in the fall.

An Interesting Evening at Harcum School

On April 27, the Harcum School at Bryn Mawr, Pa., instead of offering its guests an entertainment which was solely musical, devoted a part of the time to a discussion of modern literature, which was an exceedingly interesting addition to the usual program. Mrs. Harcum gave a charming introductory talk, drawing a striking comparison in the characteristic tendencies of modern music, art and literature. After which three of the students, Helen Sellers, taking Galsworthy as her theme; Mary Taylor, Clyde

Fitch, and Marian Bailey, Maeterlinck, discussed briefly, but in a surprisingly clear, concise and well thought out manner, the particular style of each of these men as showing the trend of the drama of today. It was unusual to see school girls who had studied their subjects so thoroughly and who had so clear a perspective on them. They did not read papers, but talked in so convincing a manner and appeared so well prepared for the discussion that it was a pleasure to hear them.

It was especially interesting in connection with the musical program which followed. This was devoted entirely to modern composers and commenced with a Debussy number, "La Cathédrale Engloutie," played by Debussy himself on the Welte-Mignon. Another Debussy number followed, "Claire de Lune," interpreted by Gloria Rodriguez with subtlety and delicate color. Then Ravel's "Jeu d'Eau" on the Welte-Mignon, played by Ravel, and Cyril Scott's "Lotus Land," played by Octavia Cady. To illustrate the development from the romantic school to the modern, Susan Gore then played MacDowell's "Danse Andalouse," bringing the program back to the less modern compositions. The final number, Chopin's ballade in F minor, played by Dolores Jones with brilliancy and real Chopin understanding, showed in sharp contrast the extreme tendencies of Ravel to the romanticism of Chopin.

Three Concerts for Greenwich House

The Association of Greenwich House Music School is giving three concerts at the Greenwich House auditorium (27 Barrow street) on the evenings of May 8, 22 and June 15. Dorothy Fox and Lyell Barber were the soloists for the first concert, held on Sunday evening, May 8. The Association is composed of parents, teachers, adult students and the staff of the Music School and has recently been organized to further the interests of the school in the neighborhood.

Christine Eymael Scores Here and Abroad

Christine Eymael, the French dramatic operatic and concert soprano, made her first American tour in 1919-20, and, to judge from the flattering press notices which she received, the impression created by her was an exceedingly favorable one. During 1920-21, Mme. Eymael was booked for a concert tour from coast to coast, and also a tour of Great Britain, France, Belgium and Holland. Mme. Eymael's repertory is a very extensive one.

Swayne Pupils in Interesting Recital

The most recent recital at Wager Swayne's San Francisco studio, on Saturday, March 26, was the usual brilliant musical and social affair, a large number of pupils presenting a splendid program in a thoroughly artistic and musicianly manner. Those who participated were: Mrs. George Uhl, Enid Newton, Lillian Frater, Ellen Swayne, Elwin Calberg, Josephine La C. Neilson, Audrey Beer, Esther Hjelte, Clare Lenfesty and Ethel Denny.

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MANA-ZUCCA PRIZE

Mana-Zucca, founder and president of the society of American Music Optimists, personally offers a prize of \$500 for the best quintet (piano and strings) by an American composer.

The Contest Will Close November 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinzheimer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

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THE GODOWSKY CHICAGO MASTER CLASS

As the opening day (June 13) of the Godowsky Master Class approaches, applications and inquiries for lessons with the master and for scholarship blanks come pouring in from all over the United States and Canada, with some from France, Italy, Germany, Spain, Ireland and South America. The class this year will be the last one for a long time that Mr. Godowsky will conduct, as he tours the Orient and the world after next season and will be too busy with many other matters to do any teaching—a Master Class entailing as it does a strenuous siege of teaching, and encroaching too upon his all too short periods of summer rest, practice and composition. It was only because of the wonderful success of last year's Kansas City class, consisting of 125 students, and his pleasant association with the Horner-Witte management, that he yielded to their persuasion to hold another class this year. As he only teaches during the five weeks' session of these intensive summer courses, a form of class instruction that he originated, many concert pianists and teachers are therefore taking advantage of the opportunity to receive the invaluable personal instruction of the master before he leaves on his world tour, and from present indications alone the class will be by far the largest, most enthusiastic and successful of any ever held by any teacher.

It will be of interest to those who expect to study personally with Mr. Godowsky, or to enter the free scholarship contest, to know something of his ideals and method of teaching. He leaves the choice of the compositions to be played in the class to the discretion of the student, provided they are of the highest quality, but insists that they should be memorized. Ever on the outlook to put good talent on the right track, he logically reasons out and explains away the many difficulties that beset piano students and teachers. "Follow truth, and not tradition," he told a former class, "and believe what I tell you because it is logical and true and not because I say it. If you don't understand what I tell you, I can explain it to you in many different ways." Thus he analyzes a pupil's playing from many standpoints—

PHILADELPHIA OPERATIC SOCIETY GIVES "TROVATORE"

Wassili Leps Directs Excellent Performance—Marie Stone
Langston's Splendid Work a Feature

For its third and last production of this, its fifteenth season, the Philadelphia Operatic Society, under the capable direction of Wassili Leps, presented Verdi's "Trovatore," on Thursday evening, May 5, at the Academy of Music, Philadelphia. A capacity audience was present to make the occasion a gala one and long to be remembered in the an-



WASSILI LEPS,
Conductor.

nals of this organization which is doing much to further the cause of opera in English. Sung in the vernacular, this work proved thoroughly enjoyable, the enunciation of the large chorus and most of the principals being clean-cut and understandable. To Director Leps is due the credit for this very fine performance, which was given with rare finish and aplomb.

Marie Stone Langston, as Azucena, was assuredly the star of the evening, with her splendid contralto, rich in its appeal and fascinating in the charm of its color variations. Mrs. Langston revealed a wealth of knowledge and achievement in the matter of tonal volume control which left nothing to be desired, and her phrasing, technique and general interpretative ideas proved a source of real pleasure and of unbridled enthusiasm. Historically she gave a remarkably vivid impersonation of the role, singing it with an artistry that was convincing.

Paula Braendle Kraft, as Leonora, was excellently cast, singing the part with unusual charm and brilliancy. Her

all six phases of which constitute the technic of piano playing, distinct from the mere mechanics, for which he has the utmost contempt, remarking one day: "I consider it an insult to be called a virtuoso. Any fool can learn the mechanics of piano playing." He constantly emphasizes what a machine cannot do, namely, think and feel, but the mechanical side is by no means neglected, for it is deeply interwoven with the beautiful in music—the mechanics, technique and beautiful music being all skilfully worked out together in the great masterpieces of piano literature, thus hitting three times, as it were, with one stone—one of the reasons he gets such wonderful results in his teaching. No unmusical, technical, dryrot lasts long under the blaze of his genius, for the mechanical side of the art is to him, ever but a means to an end, i. e., beautiful music, and what Liszt once said it was: "Only an artist's troublesome duty." Mr. Godowsky employs the mechanics of piano playing as one uses money for good purposes and not mere vulgar display, the technician being like a philanthropist, and a virtuoso like a miser parading his resources. Lost motion in his poetic playing is reduced to a minimum, and as he thus conceals the means of production, beautiful music being the thing and the artist but a channel for its expression, his playing becomes so transcendental that only the initiated can fully appreciate it. Beautifully balanced and proportioned, yet plastic and rich, Godowsky's art is great art.

Never in the annals of the pianistic world has there been a teacher—not even the immortal Liszt—whose power and influence for all that is best in the art been so great. But this was inevitable, as his beautiful compositions become better known and his genius more fully recognized. "I once called him the superman of piano playing," wrote the famous critic and essayist James Gibbons Huneker. "Nothing like him, as far as I know, is to be found in the history of piano playing since Chopin. He is a pianist for pianists—the superpianist of them all, and I am glad to say that the majority gladly recognize this fact." But Huneker was only voicing what the master pianists themselves have long known, for there are few serious artists who have not felt the inspiration and rare classic beauty of his playing—playing that reminds one of the wonderfully chiseled friezes and beautiful proportioned masterpieces of Greek sculpture.

Thus is he universally recognized by all who really know his genius. In a word, he is a musical prophet who will eventually unite all schools of piano playing. J. H.

work, which displayed a thorough understanding of the role, aroused marked favorable comment.

Royal F. MacLelland was cast in the role of Manrico, his fine tenor voice and excellent stage presence earning him much praise. The Count di Luna of Paul Engle, a picturesque characterization, well sung and splendidly acted, evoked no little applause.

Others in the cast were Virginia Gill as Inez, Edward A. Davies as Ferrando, Louis Martin as Ruiz and Charles Cox Eddleman as an old gypsy.

As before stated, the huge chorus was in excellent trim, singing the big choral numbers with a clarity of enunciation and faithfulness of intonation that immediately scored a success. The orchestra, composed of members of the Philadelphia Orchestra, preserved a well balanced ensemble and seemed fired with the desire for artistic effects which animated Director Leps. He conducted with his usual verve and magnetism, displaying authoritative musicianship and marked dramatic appreciation. G. M. W.

N. Y. Philharmonic Scores in Phoenix

Phoenix, Arizona, April 23, 1921.—The New York Philharmonic Orchestra, with Josef Stransky and Henry Hadley conducting, closed the Artists' Series of the Musicians' Club, April 19. The High School Auditorium was filled to capacity, and the audience went wild with enthusiasm, demanding frequent recalls of the conductors and winning an encore at the end, when Mr. Stransky generously added the introduction to the third act of "Lohengrin." The program was one of wide appeal and Mr. Stransky was particularly satisfactory in his readings of "The New World" symphony of Dvorak and the "Romeo and Juliet" overture of Tchaikowsky. Henry Hadley proved an immense favorite with his own "Culprit Fay," a work of great brilliancy and fascinating cleverness, which won him a well-merited ovation. R.

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BUDAPEST SORELY MISSES DOHNANYI

Work by Darius Milhaud, Heard for First Time, Makes Schönberg Sound Tame—Budapest to Have Second Opera House—Music in Pressburg, New Capital of Slovakia

Budapest, April 19, 1921.—The outstanding event in Budapest's musical life during February and March undoubtedly was the success which Erno Dohnanyi is earning in the U. S. A. Yes, we miss him badly—although a shadow of his laurels falls upon us, too.

Concert life in Budapest has suffered heavily from his absence. Every now and then it is enlivened by the performance of some interesting work by a contemporary musician, but such appearances are very scarce indeed. Since the first of March we had only one concert which brought us the long-looked-for change in the monotony of the usual concert programs. The Waldbauer-Kerpely Quartet played on April 8 Schönberg's sextet, op. 4 ("Verklarte Nacht"), Darius Milhaud's second string quartet, and Beethoven's last work of this genre.

DARIUS MILHAUD'S WORK IMPRESSES.

It is with sincere joy that we welcome the sudden appearance of a young, powerful talent, a talent which takes its own course, which has something to say and says it well. Darius Milhaud is one of the truly gifted of the youngest French school. Only twenty-eight years of age, he already belongs to the famous "Groupe des Six." In the five movements of this string quartet, composed at the age of twenty-three, nothing can be detected of the so-called French impressionistic style. There is even a touch of rudeness produced by a certain recklessness in composing, which we are not prepared for—a reaction from impressionism, probably inevitable after the French music of the past decades.

The five movements of his string quartet have their themes in common—not a new feature of musical construction, by the way. Technically, but not in spirit and content, the work reminds us of Stravinsky. Somewhat strange in this opus is the endeavor to create new effects in purely diatonic passages—by the abrupt opposition of diatonic chords and melodies. The work doubtless sounds a genuine personal note and gives proof of a real intellectual capacity. What one misses occasionally is warmth; the ascetic simplicity of the themes sometimes goes to extremes.

SCHONBERG TAME IN COMPARISON.

The pioneer interpreters of Schönberg's works were Rosé and his magnificent colleagues, who first opened the way in December, 1920, with Schönberg's second quartet. Now the Waldbauer Quartet made it their task to perform the already famous sextet by the Viennese composer, the second of his works to be heard this season. The sextet proved far less interesting than the preceding quartet; there is in it nothing essentially new; it well might have been written in the pre-Schönberg period. So one cannot help asking oneself: how is it that twenty-six years ago this work could be termed hypermodern? The audience, which still holds its breath when the name of Schönberg is mentioned, listened to the work with sincere enjoyment and the applause it earned proved that the "Devil" is not as black as he is commonly painted. Both the Schönberg and Milhaud works were performed with superior interpretative power.

SOME INTERESTING CONCERTS

Although no other really exciting events have occurred, some really good concerts have taken place during the last six weeks. Isabella Nagy and Bela Bartok performed some compositions by the latter—the Peasant Songs and some piano pieces. The Waldbauer-Kerpely Quartet, with Bartok at the piano, and Sandor Farkas of the Budapest Royal Opera House, gave a concert of compositions by

Dohnanyi—the string quartet in D flat major, songs with piano, and the famous piano quintet. Theodor Szánto, pianist, and the violinist Kocs gave a recital at which sonatas by Beethoven, Brahms and Cesar Franck were played, while Busoni's "All Italia" works by Kodály, Albeniz and Bartok were played splendidly by the pianist, Sandor Vas. A performance of the "Hungarian Coronation Mass," by the choir and orchestra of the Academy of Music, under Professor Hubay, again brought to mind the absence of Dohnanyi, who, up to last year, the brilliant leader of our Academy, had to yield his post to Hubay. Bach's "Passion According to St. Matthew" had two renditions by the Budapest Orchestral Union under Emil Lichtenberg, with local soloists.

Among the outstanding orchestral events was the appearance of Ferdinand Loewe, of Vienna, who once more proved his abilities as an interpreter of Beethoven. Under his conductorship the "Pastoral Symphony," Strauss' "Death and Transfiguration" and the "Tannhauser" overture made a deep impression.

BUDAPEST TO HAVE TWO OPERA HOUSES.

In the State Opera House, too, there were some fine performances—such as Gounod's "Faust" and Puccini's "Madame Butterfly" with Bertha Kirina, of Vienna, as a guest. In the Municipal Theater, a curious revival, that of Meyerbeer's "Etoile du Nord," aroused attention. The Municipal Theater is now definitely leased to Emil Abrányi, formerly conductor, and in 1920-1921 director of the State Opera House, who is going to make it into Budapest's second opera house.

CAPITAL OF SLOVAKIA MUSICALLY ACTIVE.

A short stay in Pressburg, now the capital of Slovakia, gave me an opportunity to get a glimpse of musical life in this historic Hungarian city. First rank artists like Baklanoff, Henri Marteau, Eugen d'Albert, Moriz Rosenthal, the singer Franz Steiner, the already world-famous Elly Ney, etc., have given recitals there during the season. The Waldbauer Quartet also paid a visit, earning enormous success with Beethoven, Dohnanyi and Debussy quartets.

At the Pressburg Municipal Theater a Czech operatic company is just now giving performances. Its very able conductor, Herr Zuna, I am sorry to say, has only second rank soloists and orchestra at his disposal. Nevertheless, besides the often-repeated "Tales of Hoffmann," "La Juive" and "Dalibor," a new opera, "Die Schwarze Seerose," by Emanuel Marsik, has been brought out. The composer of this work, who was educated at the Budapest Academy of Music, undoubtedly has learned all a good musician ought to know, yet his work lacks the expression of a decided personality. In style it reminds one of Strauss, with a touch of neo-French impressionistic influences. What appeals most to us is the formal perfection, which, above all, avoids unpleasant lengths.

BELA BARTOK.

SHREVEPORT APPLAUDS BAUER

Pianist Adds New Triumphs to Allen Series

Shreveport, La., April 20, 1921.—The master pianist, Harold Bauer, appeared, April 7, under the local management of Frances Otey Allen, the third number of a series of four all-star concerts which Mrs. Allen has provided this spring for the music lovers of Shreveport and North Louisiana generally. It was Mr. Bauer's misfortune to have his date conflict with an unannounced entertainment suddenly staged by the irrepressible nature impresario, J. Pluvius, Esq., who presented one of those torrential, semi-tropical downpours which sometime darken the usually sunny skies of a North Louisiana springtime. The consequence was that the audience that braved the long trip out to the fair grounds coliseum, while a generously large one under the unfavorable circumstances, did not pack the huge building as would have been the case under more propitious weather conditions. As a concession to National Prosperity Week, as well as a stimulus to the music student element of the city, Mr. Bauer's manager kindly put into effect a special rate for the school children and music students of this section, with the result that a gratifyingly large number of young students were present and gave enthusiastic evidence of the keen pleasure the great artist gave them.

To attempt any critical or descriptive analysis of Mr. Bauer's program would be simply to reiterate a long-since exhausted list of superlatives. It is sufficient to say that he was at his best and gave unto his hearers accordingly, arousing them to the pitch of delighted enthusiasm. The program included his own transcription of the Bach partita in B flat, the Beethoven sonata "Appassionata," the Schumann "Scenes from Childhood," the Chopin A flat ballade, and a closing group by Liszt, Scarlatti, Saint-Saens, Alken and Ravel.

While in Shreveport Mr. Bauer generously accorded an audition to Creighton Allen, a highly gifted young Shreveport pianist and composer who has not yet reached his majority. Mr. Allen played, among other things, his own etude which so highly pleased Mr. Bauer that he requested Mr. Allen to repeat it and then asked for a manuscript copy of the composition. Mr. Bauer was so impressed with the young man's talent that he has accepted him as a pupil and Mr. Allen will leave for New York the latter part of April to take up his studies with Mr. Bauer.

W. W. T.

Huberman's Bookings

A number of dates have already been booked for Bronislaw Huberman. He will appear as soloist with the St. Louis Symphony and on October 23 gives his first recital in Chicago. Mr. Huberman has also been engaged by Rachel Busey Kinsolving for her Blackstone Musicales.

Chicago Baritone Takes "The Old Road"

A new Schirmer song, "The Old Road," by John Prindle Scott, bids fair to be a well traveled highway by the end of the season. Frank Parker, the Chicago baritone, says: "Your 'Old Road' is a fine man's song and I shall use it in my singing and teaching." George Madden, the New York baritone, has used this song frequently and sang it recently at a musicale in the Saenger studios.



MARINUS DE JONG

EMINENT BELGIAN
PIANIST

writes as follows concerning

Mason & Hamlin PIANOS

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Gentlemen:

I experienced rare pleasure and satisfaction in using the Mason & Hamlin Pianos during my recent tournee in America. These instruments surpass all others in the very qualities which command the admiration and respect of the artist and the truly musical public. They are, I believe, incomparable and I congratulate you upon their manufacture.

(Signed)

Marinus De Jong.

GAY MacLAREN

"The girl with the camera
Mind."—New York World.

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Faculty list includes for next year: Jean Sibelius, T. H. Yorke Trotter, Joseph Bonnet, Harold Gleason, Arthur Alexander, Arthur Hartmann, Pierre Augieras, Raymond Wilson, Adelin Fermin, Gerald Maas, George Barlow Penny.

Three Celebrations of Mme. Davies' Birthday

Undoubtedly one of the most brilliant functions of New York's season was the ball given by Lady Auckland at her residence in honor of Clara Novello-Davies' birthday. One seldom sees such a galaxy of beautiful women as were gathered on that occasion, and it seemed as if Lady Auckland had chosen a specimen of every type of beauty. Lady Auckland looked charming in a gown of delicate blue, with her gorgeous pearls; and her guest of honor, Mme Davies, wore a gracefully draped gown of jade and velvet, her ornaments including a long jade bead necklace, the gift of her son, Ivor Novello.

Another celebration of Clara Novello-Davies' birthday was held at the studio. After dining out with some friends, Mme. Davies was persuaded to call at her studio for just a moment, and, when the door was opened, she was startled by many voices shouting out of the darkness "Many Happy Returns of the Day!" In a jiffy the lights were switched on and the studio was discovered crowded with pupils. A special song composed for the occasion was sung, and Mme. Davies was showered with flowers. She was so overcome with emotion by this demonstration that she remained standing before them speechless, and her eyes, filled with tears, spoke eloquently to them her sincerest appreciation.

Her son also gave a birthday party in her honor at 11 Aldwych, London, where she was in spirit even if not in person. A number of celebrated people were gathered at this party, and as the clock struck the coming in of Mme. Davies' birthday, everyone present signed a letter of greeting, which was immediately posted to her.

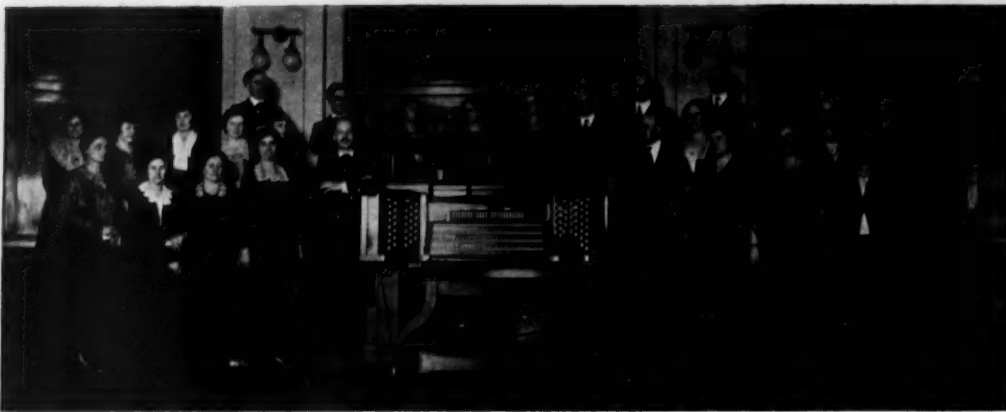
Cecil Arden Pleases in Pittsburgh

Pittsburgh, Pa., April 29, 1921.—Cecil Arden, contralto of the Metropolitan Opera Company, together with the Salzedo Trio and Paul Kefer, cellist, gave an exceptionally



CECIL ARDEN,
Contralto.

beautiful concert at the Masonic Temple before a capacity audience. Miss Arden's first group consisted of Haydn's "Del mio Core," "My Lovely Celia," "Voi che Sapete," "Non so più cosa son," Mozart. For her second group, she sang "Moon Dear," Lieurance; "De Lawd is Smilin' Thru de Doh," Carpenter; "Tally-Ho," Leoni, and "Tes Yeux,"



THE P. A. YON MASTER CLASS, KANSAS CITY, MO.

Following is a partial list of the professional students who benefitted by Mr. Yon's tuition there (April 3 to May 6): Powell Weaver, Alice K. Ferguson, Bertha Hornaday, Mrs. James Elliott, John G. Lewald, Carl W. Stalling, Helen Sailors, Mrs. John D. Garver, Laura M. McDonald, Edith Chapman, Marguerite Boulton, Mrs. Arch Leckie, Josephine Russell, Mabel A. Garrett and H. Heaton.

Rabey, as well as "Nuit d'Espagne," Massenet. Miss Arden graciously responded to many encores, some of which were "The Old Maid's Song," "My Curly-Headed Babby" and "No, John, No." For the closing number Miss Arden, assisted by the Salzedo Trio and Mr. Kefer, sang an arrangement by Mr. Salzedo of Saint-Saëns' "Swan," which pleased the audience so well that it had to be repeated.

J. J.

Lucey Haselau in Charge of Strauss Subscription Tickets

Lucey Haselau who, since its organization, has had charge of the subscription sales of the National Symphony Orchestra, has been engaged by the International Concert Direction, Inc., 16 West Thirty-sixth street, to handle the sale of tickets for the subscription orchestral concerts to be given in New York next season, under the baton of the celebrated Richard Strauss. These concerts will take place at the Metropolitan Opera House on November 15, November 29 and December 13 (all Tuesday evenings) and do not conflict with any other orchestral concerts scheduled for November and December. Dr. Strauss will lead an orchestra of one hundred men, selected from the finest orchestral players in New York City.

Hans Kindler Sailing June 4

Hans Kindler, whose concertizing during the past season gained for him enviable distinction, and whom critics deem one of the foremost cellists on the concert stage today, will sail for England June 4. Several recital appearances in London have been planned for him, and a tour of the Continent is also under negotiation. Mr. Kindler had a very heavy year, but the coming season will be even more fully booked. He has more engagements now under contract than he played during all of the past season. He will continue to appear in joint recital with Olga Samaroff, and will also play a limited number of sonata recitals with Ethel Leginska.

Francis Rogers Going to Europe

For the first time since 1917 Francis Rogers will close his studio for the summer—June 21 he and Mrs. Rogers sail for Europe for a three months' holiday. He will go first to London, where he will be heard in concert, especially in songs of American origin, and where he will collect unfamiliar songs by English composers for use in his concert

programs next winter in this country. Late in July Mr. and Mrs. Rogers will follow some of the trails familiar to them in 1917-18, when "The Rogers Concert Party" was the first concert unit to tour the American camps in France, giving in all 113 concerts for the A. E. F., the British and the French under the auspices of the Y. M. C. A. The Y. has asked Mr. and Mrs. Rogers to give some concerts for the Army of Occupation now on the Rhine, and if conditions permit they will do this before they return to New York in September. Mr. Rogers will open his season of teaching and singing late in September.

OBITUARY

Mrs. Carlyle Petersilea

The music world recently lost in the sudden passing of Mrs. Carlyle Petersilea (Nannie C.), a teacher and pianist of experience and distinction as well as of uncommon ability and talent. She was the wife of the eminent pianist and teacher, founder and director of the once well known Petersilea Academy of Music in Boston. Early in the nineties Mrs. Petersilea removed to New York to be near her sister and other relatives, and she made the metropolis her home until her death on March 7.

As an expert and conscientious teacher Mrs. Petersilea was known among a large circle of admiring friends and pupils, quite a number of the latter having attained prominence under her tutelage. She stood for whatever was progressive, yet was free from fads and fashions as any adherent to the teachings of the old masters might well be. She played chiefly Chopin, Mozart, Bach, Beethoven and Liszt, but she could point out the defects in the astounding innovators of the day with unfailing keenness. She listened to "Pelleas and Mélisande" with the same sympathetic understanding she brought to a Brahms symphony, and her judgments were often in advance of the times.

Mrs. Petersilea was a member of Liszt's summer class at Weimar in 1884, a number of Mr. Petersilea's pupils being admitted to the master's class at that time.

She was the mother of two sons, both of whom died at an early age. Her husband, an indefatigable worker, broke down when his reputation was at its highest, and died in California where he had gone for a complete change in life's interests.

Mrs. Petersilea was buried in the family lot at Forest Hills Cemetery, Boston, and many were the floral tributes paid her memory by sincere mourners.

M. E. B.

Louis Campbell-Tipton

Louis Campbell-Tipton, the well known American song composer, died at his home in the Avenue de la Bourdonnais, Paris, on May 1, after an illness of only two weeks and at the age of forty-three. He was born in Chicago, November 21, 1877. He at first thought of entering law but decided finally to turn to music. After studying in Chicago and Boston, he went to Leipzig, where he remained from 1896 to 1899, his principal teacher being the late Carl Reinecke. He returned to America in 1900 and taught the theory of music for five years at the Chicago Musical College. Since 1910 he had resided in Paris.

Campbell-Tipton was one of the best known among American song writers. His songs, "A Spirit Flower" and "The Crying of Water," have figured extensively on recital programs both here and abroad. The "Heroic Sonata" for piano was one of his best works.

The funeral took place at the American Church of the Holy Trinity, Paris, on May 3.

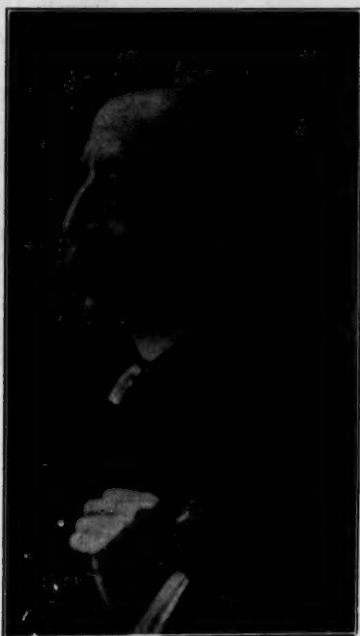
Edward N. L'Africain

Edward N. L'Africain, who served two years overseas as bandmaster of the 101st Regiment and was said to have been the oldest bandmaster in active service in the war, died at the Malden Hospital, May 16. He was sixty-nine years of age and a native of Montreal. He resided in Auburndale and formerly lived in Medford. Prior to the war Mr. L'Africain was for many years bandmaster of the Massachusetts Naval Brigade and traveled extensively in this country with its band. He was also for seventeen years a trumpeter with the Boston Symphony Orchestra. He is survived by his wife and six daughters, all of whom are gifted musicians. The daughters reside in Medford. There is also one grandson.



EXHIBITION OF WORKS OF OREGON COMPOSERS

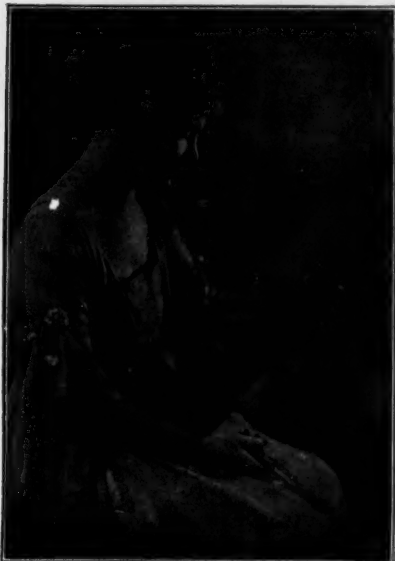
By the Society of Oregon Composers, Emil Enna, president; on exhibition in Bush & Lane Music Company's window, Portland, Ore. Over fifty Oregonians sent in vocal or instrumental numbers which they had composed and which have been published in that State. The avowed purpose of the exhibition was the stimulation of music production in Oregon, and to give conclusive evidence of what the local musicians are accomplishing.

**MORITZ MOSZKOWSKI,**

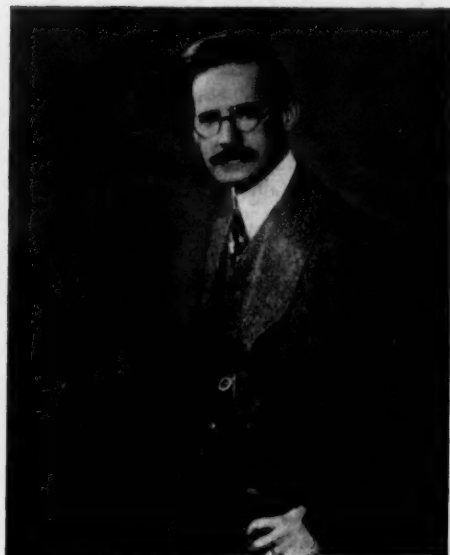
Distinguished pianist and composer, who is in actual want in Paris. Rudolph Ganz is treasurer of the relief committee organized here to aid him. See page 44.

**A MUSICAL MONKEY.**

The little pet of the Emil Miz family is demonstrating for the edification of Cyril Towbin and Georges Grisez how Daddy Miz plays his "UKE." Mr. Miz is the manager and double bass player of the Chamber Music Art Society.

**AMY NEILL,**

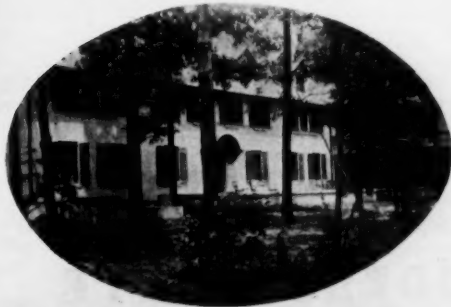
The violinist, who was soloist with the Chicago Symphony Orchestra, April 15 and 16, and after the first concert was the honor guest at a tea given by the Musicians' Club of Women. In reviewing these concerts the critic of the Chicago Daily Tribune said that Miss Neill has a most remarkable trill, so certain in attack, so unbelievably clear and rapid.

**J. FRANCIS SMITH,**

Manager of Magdeleine Du Carp, pianist. He is at present on tour, booking his artist for next season's concerts. (Photo © Underwood & Underwood.)

SUMMER HOME OF THE NATIONAL AMERICAN BALLET, INC. (RIGHT).

At Hightstown, N. J. Lubovska is the founder and president.

**TWENTY THOUSAND HEAR RAISA SING.**

The accompanying snapshot was taken in San Francisco last month when the well known dramatic soprano appeared before one of the largest audiences in her career.

**THE GREENVILLE WOMAN'S COLLEGE GLEE CLUB,**

Which, under the capable direction of J. Oscar Miller, has been giving some excellent programs. A recent one included compositions by Liszt, Rachmaninoff, Arthur A. Penn, MacFadyen, Louis V. Saar, Charles W. Cadman, Charles G. Spross, Rhys-Herbert and Denza. The personnel of the club includes Maribel Waters, president; Flora Bennett, business manager; Martha Galt, pianist and accompanist; Essie Mae Howard, Beatie Prickett, Eloise Montjoy, Cleo Hendricks, Lois Zeigler, Mabel Lee Stover, Helen League, Rene Joyce, Elsie Dill, Louise Torrence, Helen Harris, Thrace Mauldin, Eleanor Keese, Martha Smith and Gladys Stanaland.

**RACHEL ALLABACH,**

A young coloratura soprano, who, although only nineteen years of age, recently created a stir in musical circles when she gave a recital in Toledo, Ohio. Miss Allabach is the possessor of an exceptionally beautiful voice which has been referred to as resembling that of Patti and Lucca, and she sings in four languages. Her teacher, Prof. M. E. Florio, head of the vocal department of the Toledo Conservatory of Music, predicts a bright future for his talented artist pupil.

**SUE HARVARD,**

The charming soprano, who is completing an exceedingly busy season of opera and concert appearances. Recently she gave her second recital for the Minneapolis Maennerchor, and such was her success that she has been re-engaged for next year. Other cities which have heard Sue Harvard during the last month are Newton, N. J.; Steubenville, Ohio, and New Britain, Conn. October 10 the soprano will open the series of concerts given by the Youngstown (Ohio) Monday Musical Club.

will open the series of concerts given by the Youngstown (Ohio) Monday Musical Club.

CHICAGO STUDIOS SHOW MARKED ACTIVITY AS MUSICAL SEASON NEARS CLOSE

Kinsolving to Increase Managerial Activities—Witmark Songs Popular—Chicago Artists' Association Elects New Officers—Sibyl Sammis MacDermid to Teach During Summer—Conservatory Notes

Chicago, Ill., May 22, 1921.—Rachel Busey Kinsolving, owner of the Blackstone Morning Musicals at the Blackstone Hotel, ran an advertisement in the *MUSICAL COURIER* a few weeks ago. The advertisement caused a sensation in Chicago, as few believed that Miss Kinsolving "would condescend to manage local artists." The advertisement spoke for itself and what it said is just what Miss Kinsolving meant, namely, that she is open to manage concerts, not only for local artists, but also for all artists desirous to appear under her management. As the advertisement seemed ambiguous to some artists, this space is given to Miss Kinsolving to explain once more that any reliable artist wishing to appear under her management may do so and upon request she will send information. Any musician who does not understand this notice can also communicate with the writer, who will be glad to vouch for Miss Kinsolving's integrity.

M. WITMARK SONGS USED.

Dwight Edrus Cook gave a program at the Woodlawn Park Methodist Church, Friday evening, April 29, and used "Calling to You," by Granville English, and Vanderpool's "Values." He also gave a recital in Valparaiso (Ind.) May 6, at which time he used the latter composer's "Values" and "The Light" in his last group of songs.

The MacDermid Master Singers filled an engagement at the new Roosevelt Theater week of May 2, where they sang "Italian Street Song," from "Naughty Marietta," most successfully.

OUT-OF-TOWN VISITORS.

Among the many callers at this office recently may be mentioned Lina Cavaleri, who will be a member of the Chicago Opera Association next season; Lucien Muratore, Riccardo Martin and several other members of the Chicago Opera. They all reported the big success scored by the company on the coast-to-coast tour.

GORDON CAMPBELL NOTES.

Gordon Campbell was accompanist for Janiny Korolewicz (Mme. Wayda), at her song recital in Orchestra Hall on Sunday afternoon, May 1, and was twice brought out to share honors with the soprano.

On Saturday evening, May 7, Mr. Campbell will appear with Waslav Kochanski, at his Joliet violin recital.

MARION ANDREWS IN CHICAGO.

Marion Andrews, the indefatigable Milwaukee impresaria and *MUSICAL COURIER* representative in that locality, was

one of the welcome visitors at this office a few days ago. Miss Andrews came to Chicago to see Miss Garden and Mr. Spangler in regard to next season's opera in Milwaukee. As is well known, Miss Andrews has had the local management of the Chicago Opera Association for several years and again next season she will direct the destinies of the Association in Milwaukee.

CHICAGO ARTISTS' ASSOCIATION ELECTS NEW OFFICERS.

At its annual election, held recently, the Chicago Artists' Association elected the following officers for the ensuing year: Mrs. James S. Moore, president; Harriet Martin Snow, first vice-president; Theodora Sturkow-Ryder, second vice-president; Rollin Pease, third vice-president; Hilda Brown, recording secretary; Mrs. Edmund Joseph Tyler, corresponding secretary; Lester Hugo Castle, treasurer, and the following directors: Cleveland Bohnet, Edward Clarke, Frederick Farrar, Hugo Goodwin, Mabel Sharp Herdine, Elsa Holinger, George Nelson Holt, Mrs. Hiram Kadish, William Lester, Beulah Taylor Porter, Frank Van Dusen, Louise St. John Westervelt, Mary Lou Meadows and Mrs. A. D. Ransstead.

SOME ACTIVE CHARLES W. CLARK STUDENTS.

Miss Garbutt, one of Charles W. Clark's talented singers of Milwaukee, appeared there at the Pabst Theater in a benefit concert given by the American Legion recently.

Julia Manniere Mann, artist pupil of the eminent teacher, Charles W. Clark, has been busy with various club engagements. On May 11 she appeared in two delightful groups of French and English songs at the Melodist Club. May 12 she appeared at the studio tea of Pierre Nuytens, the prominent New York artist.

Mrs. Louis Marshall Warfield has been engaged as soloist at Immanuel Presbyterian Church of Milwaukee (Wis.) She has been coaching with Mr. Clark at Bush Conservatory and is another one of his many talented pupils filling responsible church positions.

MRS. HERMAN DEVRIES' PUPILS WIN PRAISE.

Closing the "Young American Artists' Series," Minnette Boas and Irene Coesfeld, two gifted students of Mrs. Herman Devries, won success in a well selected program, Thursday evening, May 19, at Fine Arts Recital Hall. Both these young singers possess fresh voices of lovely quality, which have been very well trained by their prominent mentor, and they use them with care and skill. Both in duet and solo work, the Misses Boas and Coesfeld sang with style and musical understanding, and their work proved that they are in splendid hands. They are a great credit to Mrs. Devries, who assisted at the piano in her usual reliable and charming manner. The program opened with duets by Gounod and Hildach, and closed with the duet, "The Gypsies," by Brahms-Viordot. Miss Boas sang numbers by Schumann, Cornelius, Erlanger, Poldowski, Bachelet, Oscar Meyer, Anton Rubinstein and Bleichmann. Miss Coesfeld offered Saint-Saens, Massenet, Meyerbeer, Arne, Hope Temple, Strelezki, Eckert, Chopin, Hildach and Buzzi-Pecia selections.

AMERICAN CONSERVATORY NOTES.

The Conservatory announces that the annual contests for violinists for appearance at the Commencement Concert and also for a free scholarship and gold medals, will take place on Saturday afternoon, May 28, in Kimball Hall. The annual Commencement Concert and exercises will take place on Tuesday evening, June 21, at the Auditorium. The largest classes in the history of the Conservatory will receive their diplomas.

The piano contests in the graduating and teachers' certificate class of the Conservatory will take place on Saturday morning, May 28, in Kimball Hall. A free scholarship and gold medals will be awarded.

Esther Curtis, reader and artist pupil of the Conservatory, has recently returned from a thirty weeks' tour of the west, traveling as reader with the Jenny Lind Company. Esther Frist, another pupil, is planning to do stock company work

this summer. Miss Fritz has just returned from making an extensive tour of Canada, where she traveled as reader. JEANNETTE COX.

DAVENPORT LIKES PHILLIP GORDON

Davenport, Ia., May 1, 1921.—The same versatility and mastery of rhythm that has been the wonder of a week's series of complimentary recitals and concerts given in Davenport by Phillip Gordon, American pianist, characterized his playing Friday evening, April 29, at the Davenport Coliseum, when he played before an audience of 3,000 Tri-city music lovers.

Opening the week as soloist for the Tri-city Symphony Orchestra, Mr. Gordon appeared at the schools and academies of the city, at gatherings of music clubs, and in special concert work in a series of delightful affairs. The Ampico piano was used at each of these appearances and its reproducing qualities were demonstrated.

At the concert of Friday evening, Mr. Gordon was assisted by Sibyl Sammis-MacDermid, soprano, of Chicago, who shared the honors of the evening with him. Beethoven, Rachmaninoff, Tchaikowsky, Liszt and Wagner were the composers whose numbers he chose for his program. Opening with the "Appassionata" sonata of Beethoven, he played a program of six numbers and was thrice recalled for encores. Of the evening's selections, "The Country Dance" of Beethoven-Seiss; andante cantabile (from the quartet) of Tchaikowsky; and the overture from "Tannhäuser" of Wagner-Liszt, were great favorites, while Rachmaninoff's prelude in G minor was probably the evening's most popular selection.

"Mr. Gordon's technic and interpretation place him in the foremost rank of the younger American pianists," is the judgment rendered after his playing in the Tri-cities.

M. M. K.

Two Performances of "La Juive" Given

On Friday evening, Semion Tomarrs started what was scheduled to be the first of sixteen performances of "La Juive," in Yiddish, at the Lexington Theater. The opera was repeated Saturday evening, but just before the Sunday evening performance was ready to start, those who had already assembled in the lobby were informed that all bets were off. Money was returned to all who had purchased tickets, the reason for abandonment being an evident lack of public interest.

The Friday evening performance was cast in the principal roles as follows: Eleazar, Max Bloch; Recha, Ida Bressler; Eudora, Alice Hasler; Leopold, Leo Fastowsky; Cardinal Brogni, James Wolf. The performance was by no means a bad one, several of the principals doing excellent work, and the whole piece being given in a really Jewish spirit. Paul Eisler conducted competently.

Hess Plays Again Under Coates

Myra Hess, the English pianist who will visit America next season, was scheduled to play her second orchestral engagement this year with Albert Coates and the London Symphony Orchestra at Queens Hall on May 9. This proves the great artistic standing of this pianist, as rarely, if ever, does the same artist appear twice under Mr. Coates' baton in one season. The name of Albert Coates is now well known in America after his success as guest conductor with the New York Symphony during the past season.

Hazay Natzy Conducts Biltmore Orchestra

Hazay Natzy, for many years musical director at the Biltmore Hotel, and whose work has always been thoroughly enjoyed by those who have heard his organization of musicians, is now head of all the orchestras of the Pershing Square hotels. On June 1, two special dance orchestras will be a feature on the cascades at the Biltmore under the supervision of Mr. Natzy. Under his direction several phonograph records have been made for different companies.

Marguerita Sylva Mozart Society Guest

Marguerite Sylva was guest of honor of the Mozart Society at the Pastel Breakfast and wore orchid satin. She also sang at the Dippel benefit. She has just come back from Elyria, Ohio, where she was guest of Mrs. Sharp, wife of the ex-Ambassador, who entertained her after her benefit concert for the American Committee for Devastated France, and left recently for Rochester for the meeting there of music clubs, where she also sings.

Helena Marsh Engaged by Hartford Club

Helena Marsh, contralto, was engaged by the Treble Clef Club of Hartford, Conn., for a performance of Cole-ridge-Taylor's "A Tale of Old Japan," given under the direction of Prof. E. F. Laubin on May 4. Miss Marsh also sang an aria from "Samson and Dalila," "Mon Couer s'ouvre a ta Voix."

Prokofieff Ballet Wins Paris Success

Paris, May 18. (By cable)—The new ballet by Serge Prokofieff, "The Story of the Jester Who Fooled Seven Other Jesters," was produced here last evening by the Diaghileff Russian Ballet at the Theatre des Champs Elysees, the composer conducting. It was an instant and tremendous success. Q.

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MUSIC ON THE PACIFIC SLOPE

BUHLIG GIVES INTERESTING
PROGRAM IN LOS ANGELES

Constance Balfour with Woman's Orchestra—Final Philharmonic Concerts—Winifred Hooke Wins New Laurels—
The Kubelik Recital—New York Philharmonic
Pleasures—Final Saslavsky Chamber Music

Concert—Notes

Los Angeles, Cal., April 28, 1921.—Ever since his coming to Los Angeles, Richard Buhlig has striven to stimulate interest in programs by the Philharmonic Orchestra through his lectures and program notes and to create a better understanding both of classic and modern works for the piano through the mediums of his master-classes and his own scholarly interpretations.

Thursday evening, April 14, a select and intensely interested audience assembled in the Wiley B. Allen concert hall to hear Mr. Buhlig present a marvelous program which demonstrated more than anything that he has yet done his fine conception of the classics and his understanding and enthusiasm for the modern works.

The opening number was a variation of a Bach air by Liszt which was given with musicianly depth and a fine smooth tone. Three numbers by Schoenberg followed, which were so extremely ultra modern that the audience gasped in sheer amazement. In other than the hands of a master pianist it would be impossible to find interest in these works, but so well were they interpreted that real beauty could be found. A most reverential reading of the Beethoven B flat minor, op. 106, which so few can play and which has never been given here before, concluded this unusual program. Mr. Buhlig was overwhelmed by the enthusiasm of the auditors, many of whom had not heard him play as he played that night, seemingly carried out of himself in giving expression to sublime thoughts.

CONSTANCE BALFOUR WITH WOMAN'S ORCHESTRA.

Constance Balfour, whose lovely voice is in great demand, sang with the Woman's Orchestra at the Amba-

sador Hotel, April 18, giving the "Herodiade" aria "Il est doux, il est bon" and a group of songs with beautiful quality and fine style.

FINAL PHILHARMONIC CONCERTS.

The closing concerts of the Philharmonic Orchestra were marked by most enthusiastic demonstrations of delight and appreciation. Both the Friday afternoon and Saturday evening concerts drew large audiences, and at the last popular concert on Sunday the house was packed. At the close of the Saturday evening concert, W. A. Clark, Jr., founder of the orchestra, appeared on the stage and amid wildly tumultuous cheering was made the recipient of a silver loving cup. Walter H. Rothwell was then cheered to the echo and presented with a laurel wreath.

Sunday afternoon both Mr. Rothwell and his men were applauded and "bravos" were shouted, the audience refusing to go until they had by repeated recalls expressed their delight in the splendid concerts which have been enjoyed under the direction of Mr. Rothwell, and his men heartily joined with the audience in honoring him.

For the last pair of concerts, Mr. Rothwell chose the MacDowell suite, No. 2, "Indian" op. 48, two nocturnes by Debussy, adagio from the fifth symphony, Mahler, and the Rimsky-Korsakoff "Caprice Espagnole."

Sunday afternoon was a request program, and the popular taste is evidenced by the following: Mendelssohn's "Wedding March," Liszt's symphonic poem No. 3, "Les Preludes," Dukas' "L'Apprenti Sorcier," Strauss' waltz "Voices of the Spring," Grieg's "Peer Gynt" suite, No. 1, and Wagner's prelude to "Die Meistersinger."

Already the best seats are being rapidly taken for next season's orchestra concerts and this is a most emphatic way of proving to L. E. Behymer and the management that the concerts have been appreciated.

The orchestra goes on tour until late in May and undoubtedly will gather other laurels for its fine work.

WINIFRED HOOKE WINS NEW LAURELS.

Following her unequalled success as soloist with the Philharmonic Orchestra recently, Winifred Hooke won

more laurels and further established her standing as an artist of unique attainments with her presentation of an extremely modern program on Tuesday morning, April 19, at the Little Theater. Miss Hooke had the assistance of Axel Simonsen, cellist. The program opened with the Ornstein sonata for cello and piano which was given its premier performance at this time and attracted the interest of many musicians.

Mr. Simonsen surpassed anything he has yet done with his playing of this cello part. His tone was warm and golden and his phrasing beautiful in its freedom and fluency. It was very evident that he enjoyed the work and his enthusiasm and delight communicated itself to his auditors who recalled him and Miss Hooke repeatedly.

Quite as important as a novelty and as technically difficult was the Scriabine sonata, No. 5, op. 57, which afforded Miss Hooke a chance to disclose her decided "flair" for modern works and also exhibit a depth and vigor of tone which came as a decided surprise after the delicacy of the preceding numbers.

Winifred Hooke has grown prodigiously since her first appearance in Los Angeles. A certain timidity has given way to an expansiveness of style, and an expression of personality which will help to carry her still farther to artistic heights, and added to this is an entire absence of pianistic mannerisms and an exceedingly graceful stage presence. A group of clever rhythmical numbers by Gardner and Blanchet gave variety and charm to this interesting program.

THE KUBELIK RECITAL.

After an absence of several years Jan Kubelik returned to the scene of his former triumphs and found himself well remembered and warmly welcomed. Both his concerts were well attended and recalls were numerous. Mr. Kubelik needs no eulogies, his brilliancy is so well known. His accompanist, Pierre Augieras, was so much a part of the success that he deserves a special mention.

N. Y. PHILHARMONIC PLEASURES.

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music when it is announced that an audience which packed the auditorium to the roof greeted the New York Philharmonic Orchestra on the occasion of its first appearance here. Josef Stransky, conductor, discovered that when East meets West, cordiality and warm welcome are the result, for his reception would have pleased the most exacting.

Henry Hadley, who was a guest several seasons ago, was greeted with a heart-warming enthusiasm, and the orchestra men received generous applause and delighted recognition from the local men who were in the audience. The quality of the brasses was indeed lovely, never harsh for an instant, and the rendition of the Tchaikowsky number was an especially beautiful thing. Hadley's composition was finely given, and the composer won tumultuous applause after he had skillfully directed the "Culprit Fay's" fanciful flights. The second concert was another triumph.

Grace Wood Jess, the delightful singer of folk songs, has recently given two very successful programs in Pasadena, and, as usual, won high praise for her unique and artistic work. "One of the most artistic programs Pasadena has enjoyed in many a day," one critic avers, who then says: "Mrs. Jess won as tribute to her artistry not only such applause as brought forth 'Farley's Nightwind' as an encore, but some sympathetic tears."

Another Pasadena program given at a morning musicale, and still another at a convention in Burbank won the same high meed of praise.

FINAL SASLAVSKY CHAMBER MUSIC CONCERT.

The last concert of the season by the Saslavsky Chamber Music Society featured a program of American composers which was admirably presented. A trio for violin, cello and piano, by Charles W. Cadman, and finely played by Alexander Saslavsky, violinist; Robert Alter, cellist, with Helen Lewyn, guest pianist, assisting, proved very interesting. Harold Webster's sonata for violin was splendidly given by Mr. Saslavsky whose beautiful tone quality is always a delight. There was the first movement of a Scottish sonata by Helen Livingston with Merriann Towler at the piano, and, to close, a string quartet by George W. Chadwick with Saslavsky, Alter and two talented young violinists, Modestra Martensen and Hazel Linkogel.

NOTES.

L. E. Behymer continues to improve and his busy mind is still directing the closing events of the musical season even though he is still confined in the hospital.

Oscar Seiling, violinist and teacher, has returned to Los Angeles from a tour with his wife, Louise Gunning, the singer, and has resumed his teaching at his studio in the Little Theater Building.

Raymond Harmon, popular tenor, is absent on a three weeks' concert tour through the Middle West.

Thilo Becker, master pianist and teacher of many celebrities, presented a talented pupil in recital recently, a young man who will bring more fame to his eminent instructor according to the critics who heard the fine program given by Colin Campbell.

"The Bohemians" is the name of the new music club recently organized with Alexander Saslavsky as president. J. W.

4000 HEAR TETRAZZINI AT OAKLAND CONCERT

Matzenauer, La Forge and Carver Give Final Artist Series
Concert—Cortot and the Duo-Art—Orpheus
Club Concert—Notes

Oakland, Cal., April 26, 1921.—Luisa Tetrazzini and her concert company gave a delightful concert in the Municipal Auditorium Arena, April 6, when 4,000 persons listened to her roudades and trills. Besides giving an exquisite rendering of the "Caro Nome," from "Rigoletto," and the mad scene from "Lucia" (with flute obligato), and a group of lyrics, Mme. Tetrazzini responded to the enthusiasm of the audience by singing seven encore numbers. The diva was assisted by Francesco Longo, pianist; Max Gegna, cellist; J. Henri Bove, flutist.

ARTISTS' CONCERT SERIES CLOSURES WITH FINE PROGRAM.

A brilliant array of artists and full houses have marked the very delightful season of the Artists' Concert Series, under the management of Miss Z. W. Potter. The fifth and final concert was given in the Auditorium Opera House, April 8, when a beautiful program was presented by Margaret Matzenauer, contralto; Frank La Forge, composer-pianist, and Charles Carver, basso.

From beginning to end the program was one of the most enjoyable it has been the pleasure of Oakland audiences to hear this season. Mme. Matzenauer was in splendid voice; Frank La Forge never played better, and Charles Carver gave the thrill of a new "find" with his impressive basso.

Artists who appeared during the season were: Benno Moiseiwitsch, pianist; Pasquale Amato, baritone; Salzedo Harp Ensemble, and Povla Friish; Mary Jordan, contralto, and Samuel Gardner.

ALFRED CORTOT AND DUO ART REPRODUCTIONS.

A complimentary concert was given at the Municipal Auditorium Theater, April 14, by Alfred Cortot, noted French pianist, and the Duo Art reproducing piano, under the auspices of Sherman, Clay & Co. The achievements of invention and genius were thus linked together in a remarkable manner for the edification of the large and enthusiastic audience. In his former tour of the Pacific Coast, M. Cortot made a profound impression upon all of his audiences, who pronounce him one of the greatest pianists that France has ever produced.

ORPHEUS CLUB CONCERT A NOTEWORTHY ONE.

The Oakland Orpheus Club spring concert was given in the Municipal Auditorium Theater, April 5, when more than 2,000 persons enjoyed what was perhaps the most successful concert the organization has given, under the direction of Edwin Dunbar Crandall. Lulu Daniels Taylor, mezzo, and Ernest H. McCandlish, tenor, were the soloists. Bessie Beatty Roland acted as accompanist.

NOTES.

Members of the Rubini Musical Club, assisted by pupils of Ruth Bird Nickel, presented a varied program at Ebell Hall, April 2. Selections by the Rubini Orchestra and Rubini Chorus were features.

A mixture of popular and classical music was included

in the program for the Municipal Band concert, directed by Paul Steindorff, at Lakeside Park, April 10.

"Canary Cottage," musical comedy, with Alice Gentle, operatic star, as leading woman of the dramatic stock company at the MacArthur Theater, recently drew large crowds. Miss Gentle is fully recovered from her recent illness and in addition to playing the leading role offered five songs at each performance.

Robert Tolmie and David Alberto have announced a series of interesting recitals for two pianos. Recently Mr. Tolmie opened his Piedmont studio to a recital by David Alberto.

After an absence of twenty years, Gretchen Brunsch, operatic contralto, who attained distinction in the operatic world in Europe, is en route to her former home in Alameda.

Marsden Argall, baritone of New York, was presented recently by Charles Boots in a recital at Mills College.

Mrs. Blake Alverson, one of the artists who gave her time to singing songs for the injured soldiers of the Civil War, was the guest of honor recently, with Fanny Ward Miller, reader, at a dinner given for the Girls of '61, at Memorial Hall. Mrs. F. A. Sewell and little Leah Fox also contributed to the after-dinner program.

The organist of Mills College, William W. Carruth, gave the fourth of a series of monthly recitals, April 13, at Lissner Hall, on the Mills campus. Mr. Carruth was assisted by Anita Hough, pianist, a student of the music department.

At Ebell Hall, on March 28, the second concert of the Alameda County Music Teachers' Association took place, preliminary to the State convention of music teachers to be held here this summer. Artists taking part in the program were: Stephanie Schehatovitch, pianist; Mrs. Arthur J. Hill (who sang several of the lyrics of Josephine Crew Aylwin, with the composer at the piano, and Albert Rosenthal in cello solos, accompanied by Susanne Pasmore Brooks.

The Oakland Community Orchestra, of sixty-four pieces, under the direction of Glenn H. Woods, recently played a number of selections at the Fulton Theater.

The Sons and Daughters of Washington have organized a choral society of much promise, with D. L. Parsowith, baritone, as director.

Mary Winifred Perry, chapel organist of Mills College, gave recently an organ recital at the Abbey Studio of William W. Carruth, instructor in organ at Mills. She was assisted by Marian Towt, soprano; Anita Hough and Connell Keefer, accompanists. The work of all three musicians reflected great credit on the School of Music at Mills College. E. A. T.

CHORUS APPEARS AT FINAL PORTLAND "POP" CONCERT

Lotta Madden Soloist with Apollo Club—Tetrazzini Returns

—Alda Repeats Former Triumphs—Matzenauer and
Assisting Artists Score—Dunning Normal
Class Graduation

Portland, Ore., April 25, 1921.—Musical Portland has been very much awake for the last few weeks. First came the final "Pop" concert of the Portland Symphony Orchestra, Carl Denton conductor. The program included Massenet's ballet suite, "Le Cid," and Debussy's "Second Arabesque." With Frederick W. Goodrich at the Auditorium organ, the organization also played Rubinstein's "Kamenoi Ostrow." In addition to the excellent playing of the orchestra, a group of old Easter carols was well sung by a choir composed of Goldie Peterson, Blanche Williams Sagerston, May Dearborn Schwab, Alice Price Moore, Mitylene Fraker Stites, Mrs. Grant Thomas, John Treharne, J. Ross Fargo, Joseph P. Mulder, Dr. Stuart McGuire, Otto Wedemeyer, Walter Hardwick.

LOTTA MADDEN SOLOIST WITH APOLLO CLUB.

The Apollo Club, William H. Boyer director, presented a captivating program in the Auditorium, singing "The Trumpeter," Dix; "The Nun of Nideros," Buck, and other works. Fine shading and pianissimo effects were revealed by the club, which numbers seventy-five male voices. Lotta Madden, the New York soprano, sang the aria, "Pace, Pace, mio Dio," from Verdi's "Forza del Destino." She proved so popular that she was compelled to respond to four encores. Miss Madden also sang "I Meant to Do My Work Today," by Dent Mowrey, of New York and Portland. Louise Keppel, at the piano, assisted her skillfully.

TETRAZZINI RETURNS.

Luisa Tetrazzini came again on April 11 and appeared in the Auditorium, arousing a huge audience to enthusiasm. She displayed her golden voice in "Caro Nome," from "Rigoletto," and the Mad Scene from "Lucia." The diva assisted by Francesco Longo, pianist, formerly of Portland; Max Gegna, cellist, and J. Henry Bove, flutist. This brilliant concert took place under the management of the World Attraction Company, a new local organization, of which W. T. Pangle is the able manager.

ALDA REPEATS FORMER TRIUMPHS.

Frances Alda, soprano, favored the city with another recital April 6. Her big number, the aria from "Mefistofeles" (Boito), was keenly enjoyed and was vociferously encored. She won her customary success. Theodore Flint furnished the accompaniments. The recital was managed by Steers & Coman.

MATZENAUER AND ASSISTING ARTISTS SCORE.

Margaret Matzenauer, contralto, and assisting artists—Charles Carver, bass, and Frank La Forge, composer-pianist—made a tremendous hit in the Heilig Theater, April 14. Among Mme. Matzenauer's chief numbers were Schubert's "Erlking" and the "Ah! Mon Fils" aria from "Le Prophete," Meyerbeer. She also offered La Forge's "Supplication," which had to be repeated. The artists are touring the Northwest under the direction of the Elwyn Concert Bureau, of Portland, Oliver O. Young general manager.

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Campbell. Mrs. Rawlinson recently journeyed to The Dalles, Ore., where she gave a demonstration and analytical talk at the Dunning School, of which Mrs. Victor Marden is the efficient director. J. R. O.

MME. ALDA'S FIRST TACOMA APPEARANCE A TRIUMPH

Oratorio Society Presents "Creation"—Hiram Tuttle Soloist with Norwegian Male Chorus—Notes

Tacoma, Wash., April 18, 1921.—Frances Alda, prior to her appearance, April 7, at the Tacoma Theater, an outstanding attraction of the Newell season series, was among the few famous artists who have not been heard in this city before. The initial concert of the versatile singer marked an occasion of rare delight for musical enthusiasts. Among the program offerings, supplemented by generous responses to encores, were superb renditions of operatic arias from "Mefistofeles" and "Madame Butterfly." There was also Licurace's "Minnetonka" and the Irish ballad, "I Will Walk with My Love." The closing number was the song inspired by the great war, "There Is No Death," by O'Hara. Theodore Flint acted as accompanist, and also won a very cordial reception in piano solo numbers.

ORATORIO SOCIETY PRESENTS "CREATION."

The Tacoma Oratorio Society, under the direction of its able conductor, J. W. Bixel, presented Haydn's "Creation," April 12, making the sixth work given by the organization since its formation. The chorus showed the results of Mr. Bixel's capable training in the splendid work done, precision, attention to detail and perfect response to the leader's baton marking the production throughout. The soloists, Mrs. Donald Dilts, soprano; Hiram Tuttle, baritone, of Tacoma, and Marshall Sohl, bass, of Seattle, received hearty appreciation from the large audience. Beatrice McHane, at the piano and B. F. Welty at the pipe organ supplied the instrumental setting with brilliant effect. J. J. Raymond in the name of the chorus members presented Mr. Bixel with a handsome baton in acknowledgment of the devotion shown by the leader in his work as founder and director of the Tacoma Society.

HIRAM TUTTLE SOLOIST WITH NORWEGIAN MALE CHORUS.

With Hiram Tuttle, Tacoma baritone, as soloist, the Norwegian Male Chorus directed by George S. Johnson gave a beautiful program of Grieg and Huhn offerings at the First Christian Church auditorium, April 14. Mr. Tuttle, who spent several seasons in Norway at the home of Grieg, gave six masterpieces of the composer, and also appeared in costume, singing an aria from Verdi's "Rigoletto." Assisting soloists were Agnes Lyon, violinist, and Elias Jorgensen, baritone. Rose Schwinn, Tacoma pianist, was the accompanist.

NOTES.

Tacoma's musical coterie was well represented at the recent assembly of Washington State music teachers, held in Ellensburg.

A record attendance on three consecutive evenings at both the high school auditoriums marked the presentation of elaborate school operas on the same nights, Henry Hadley's "Fire Prince" being capably featured under the direction of D. P. Nason at the Lincoln High School, while W. G. Alexander Ball directed the dramatic cantata, "Queen Esther," at the Stadium. The large choruses and cast were given unusually fine support by the orchestras of the schools.

The first of a series of artistic weekly recitals was given April 12 by the students of the Washington Conservatory of Music.

Mrs. K. C. Fiske and Mrs. A. V. Harrod presented piano pupils in largely attended recitals on April 7 and 9. L. L.

SAN DIEGO ACTIVITIES

San Diego, Cal., April 11, 1921.—San Diego has enjoyed more concerts by great artists and visiting musical attractions the past year than ever before. Most of these concerts have been under the auspices of the Amphion Club, and were given at the Spreckels Theater before capacity houses. These included Mary Jordan, contralto, and Samuel Gardner, violinist, in a varied program.

Josef Hofmann, in better than his usual great form, gave a piano recital that literally swept the audience off its feet. The pleasure of his recital was slightly marred by a piano the tone of which was some the worse for wear with several decidedly dead notes. If the writer is not mistaken, Cortot, the eminent French pianist, was handicapped by this same instrument at his recital here some time ago. The Saslavsky trio, a Los Angeles organization, gave an excellent program of chamber music. Tetrassini drew a capacity house,

charming all by her beautiful singing and manner. Without doubt one of the greatest vocal treats of the season was the concert by Frances Alda. This recital was a rich artistic treat from beginning to end, combining a beautiful voice with artistic delivery. Mme. Alda was assisted by Theodore Flint, who in addition to being an able accompanist, proved himself a pianist of unusual ability, giving two groups of piano solos.

The Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, gave its first San Diego performance April 4, at the Spreckels Theater, playing Tchaikowsky's fifth symphony and the prelude and "Love Death" from "Tristan" as the chief works of a very fine symphony concert. Plans have been announced for a series of concerts in San Diego by Rothwell and his orchestra. There is a large musical element here which thinks it might be well to develop the local orchestra as well as a local chorus and possibly a company for the lighter opera. San Diego can develop a first class orchestra as was proven in the remarkable symphony concert given by all local men last November. There should be a more liberal support of local efforts to build up creditable musical organizations. L. S.

BERKELEY ENJOYS MATZENAUER

Charles Carver and Frank La Forge Score as Assisting Artists—Shakespeare Music at Greek Theater—Dance Interpretations by Lada Delight—U. of C.

Girls in "Parthenia"—Notes

Berkeley, Cal., April 19, 1921.—Crowded houses have been the rule at the five concerts of the Berkeley Musical Association for the eleventh season, closed recently with a brilliant recital by Margaret Matzenauer and assisting artists. Looking over the list of attractions for the past season one can see at a glance the reason for this enthusiasm. They were Joseph Lhevinne, pianist; New York Chamber Music Society, Carolyn Beebe, director; Anna Case, soprano; Emilio de Gogorza, baritone; Margaret Matzenauer, contralto; Charles Carver, basso; Frank LaForge, pianist. The fifth and final concert on April 7 featured Mme. Matzenauer, of the Metropolitan Opera Company, assisted by Charles Carver, basso, and Frank LaForge, pianist-composer. Mme. Matzenauer was in glorious voice, and not only graciously repeated those numbers for which the audience clamored,

but also gave delightful encores at the conclusion of her groups. Mr. Carver was a pleasant surprise to those of his audience who had not heard him before. With his well-controlled, resonant and appealing voice, added to an engaging personality, he made an excellent impression and gained several encores. Frank LaForge is an old friend and one of the best accompanists an artist could desire. His own songs, as sung by Mme. Matzenauer and Mr. Carver, were splendid examples of his work as a composer, and his piano solos gained him a high pitch of enthusiasm to which he responded with a double encore. Perfect artistry and exquisite blending of their voices marked the duets sung by Mme. Matzenauer and Mr. Carver.

SHAKESPEARE'S MUSIC HEARD IN GREEK THEATER.

The presentation of the "Communion Service in E Flat," by William Shakespeare—the English vocal teacher, who, until a year or so ago, was a prize member of the music colony of the Bay Cities—was given Sunday afternoon, April 3, at the Greek Theater Half Hour of Music, by the vested choir of St. Stephens' Episcopal Church, of San Francisco, which was augmented for the occasion. The work was given an impressive interpretation under the baton of H. B. Pasmore, organist and director. Suzanne Pasmore Brooks was at the piano. Solos from other selected works were rendered by Herbert McCormick, Therese Zanetin, Rev. George H. B. Wright and G. W. Rasmussen. The work was composed by Mr. Shakespeare while in San Francisco, and is dedicated to Prof. Pasmore.

DANCE INTERPRETATIONS BY LADA.

On April 2, the University of California Greek Theater presented Lada in a unique program of dance interpretations when the charming dancer made her initial appearance on the classic stage of the famous theater. The program included some of the most popular of Lada's interpretations, and her appearance in Berkeley attracted wide interest. (Continued on page 59.)

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Currey Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Oxford College, Oxford, Ohio, June 27 to July 30.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Normal Class, June 21.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.
Mattie D. Willis, Normal Class, New York City, June 15; 915 Carnegie Hall.

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OPINIONS OF THE PRESS**Althouse "A Great Success"**

The following notices are but a few of the numerous very favorable press comments received by Paul Althouse on his recent sixteen weeks' tour:

Althouse delighted his listeners with his clear tones, splendid stage presence and the fine dramatic sense with which he gave his selections.—The Yakima (Wash.) Daily Republic, January 25.

Mr. Althouse's voice is powerful and full of rich vibrations.—Yakima (Wash.) Morning Herald.

In Mr. Althouse's singing there is a wonderful blending of power and sweetness. Many voices, sweet enough in the quieter passages, lose that quality in a dramatic effort which is so essential to beautiful singing. Mr. Althouse's voice is of extraordinary power and yet one found it capable of the very tenderest delicacy of tone. His good taste in phrasing and also his artistic discretion in the use of light and shade were very much in evidence. The ovation he received was well merited.—The Vancouver (B. C.) Sun.

The appearance of Paul Althouse drew an audience which for size and enthusiasm must have warmed the hearts of the popular organization. And for the introduction of Mr. Althouse to local music lovers, Vancouver must ever remain indebted to the Men's Musical Club.—The Vancouver Daily Province.

His program was varied. It seemed as though he were endeavoring to show the people Billings every phase of his magnificent voice. Each number sung seemed more beautiful than the last, and it would be difficult to say which was the most enjoyed. He played upon the emotions of his audience like the master that he is. A full moment of silence followed the last note of "The Living God," by O'Hara. Then the applause thundered out. The people of Billings were indeed fortunate to have an opportunity to hear a voice of such marvelous beauty.—Billings (Mont.) Gazette, January 19.

Time and again the singer was brought back to the stage for an encore by the loud applause of the enthusiastic audience.—The Great Falls (Mont.) Tribune, January 21.

Mr. Althouse scored a great success. The final American group showed the recitalist at his best; it may have been the familiar vernacular, which Mr. Althouse pronounces with a clearness which is seldom found on the platform.—The Spokesman-Review, Spokane, Wash., January 23.

P. A. Yon in St. Joseph and Kansas City

Pietro A. Yon, the eminent concert organist and composer, who is at present conducting a master class for organ in Kansas City, Mo., appeared in recital for the Fortnightly Club in St. Joseph, Mo., April 18, and April 25 in Kansas City. The press of both cities speak in the highest terms of Mr. Yon's art. The following are a few excerpts from leading newspapers covering these appearances:

P. A. Yon gave a program which in a sense catered to popular taste. It abounded in big technical selections, but this fact in no wise lessened the enthusiasm of the audience which filled the church to overflowing. His hearers instantly recognized his genius and demanded encore after encore. His mastery of technique is incredible and his accomplishments mark a new record of organ playing.—St. Joseph News-Press.

The last of Pietro A. Yon's series of organ recitals last night in the Grand Avenue Temple left the audience with such a taste for more that it stayed to hear encores that would have made half of another program. Those who have come to see the "King of Instruments" in a new light through Mr. Yon's work this spring will hope he can arrange an extra concert, and fill at least half the program with his own music.

Excepting two encores, all the music last night was written by the organist himself. It all helped to prove the singleness of purpose of the man, and to show the heights to which an honest purpose can carry a sincere artist without putting him out of touch with humanity generally. His own way of illustrating his aims is clear. Music, he believes, must be popular before it can be enduringly good. His illustration is the minuet. Originally the minuet was a dance of the rabble, and hurdy-gurdies ground out minuets under the windows of the proletariat. Then the graceful simplicity of its rhythm and form captured the ear of more than one composer, and the result was the employment of minuet movements in dozens of symphonies, and now the very name of the dance has the halo of "strictly proper."—Kansas City Times, April 26, 1921.

Hans Hess Thrills Rockford Audience

When Hans Hess gave an entire cello recital at Rockford (Ill.) College on April 11, he scored an emphatic success, as the appended criticisms would indicate:

Hans Hess, the master cellist, again thrilled Rockford music lovers with his supreme artistry. Never did he present a more superb program. The rare dolce quality of tone and the glorious singing waves that pour from his instrument hold his audience entranced. He plays with such intense delicacy of tone that to those who heard him for the first time, as well as those who have previously admired, his art was divinely beautiful. On the upper strings his instrument bears resemblance to the violin and his passing from this quality to the depths of the lower register is strikingly artistic.—Rockford Morning Star.

Technic and fingering, all the things that go to make wonderful the artistry of a genius, were forgotten in the exquisiteness of the deep and thrilling tones that poured from his instrument. Not only does Hans Hess thrill those who have studied music, but he has the greater power of thrilling the who know nothing except the love of music in their hearts. He has a soul beneath the technic.—Rockford Republican.

The compositions were played with the brilliancy which is so completely a part of Mr. Hess' playing. There was not a number which did not in itself repay the audience for the trip to the college.—Rockford Register Gazette.

Heinrich Gebhard Scores in Halifax

Heinrich Gebhard won high praise from the critics of Halifax, Nova Scotia, after a recent concert in that city. The reviewer for the Halifax Herald wrote:

It was with more than mere pleasure that the audiences at the School for the Blind last evening heard the piano recital by Heinrich Gebhard. Those present were delighted, they were thrilled, by the mastery work of Mr. Gebhard, who was encored and doubly encored at the end. The recital was altogether delightful in every respect and the Ladies' Musical Club, under whose auspices was given, are to be congratulated on its marked success. Mr. Gebhard's playing displayed originality of interpretation and throughout it was characterized by vigor and a delicacy of finish that were stimulating to a degree. Three times was he encored and on two of the occasions it was a double encore that showed the appreciation of the audience. . . . Mr. Gebhard made friends in Halifax last evening who will make it a point to hear him should he ever return—friends who found something new of beauty in each of his numbers.

The account in the Morning Chronicle was as follows:

An evening of great delight to lovers of music in Halifax was furnished last night in the Assembly Hall of the School for the Blind by Heinrich Gebhard, the eminent pianist, whose coming has been anticipated here with much interest for several weeks. Mr. Gebhard's reputation preceded him, and in the opinion of his hearers he more than lived up to it. Technically skilled and artistically and poetically gifted, he brought out the peculiar beauty of piano music and tonal treasures only divined by the digits of genius. A large audience listened with pleasure to his several numbers and did not stint itself in the applause due by the final note of each. To the selections on the interesting and catholic program he lent coloring and emotion by his clear, firm touch and

rhythmic accent. Those who heard Heinrich Gebhard last evening wished that more musicians of his calibre and accomplishment might come to Halifax.

Critics Praise Finnegan's Work

John Finnegan, who started his seventeenth years as solo tenor of St. Patrick's R. C. Cathedral, New York, May 1, returned from an extended concert trip to Louisville, Trenton, Toronto, Rochester, Hamilton, Richmond, Norfolk, Worcester, etc., bringing with him most laudatory press notices. A few of these read as follows:

Father Finn has in John Finnegan, one of the best that Norfolk audiences have ever heard.—Norfolk Virginian-Pilot.

Mr. Finnegan has a beautiful lyric tenor that reminds one of Evan Williams, and a delightful way of singing Irish folk songs that reminds one of John McCormack. The encores were many and charmingly given, and as in all of Mr. Finnegan's work, greatly enhanced by a perfect enunciation.—Louisville Evening Post.

He gave Handel's "Waft Her Angels" with much distinction of tone and oratorical expression, and was, of course, enthusiastically recalled for an extra number. He was down toward the end of the program for the popular "Che Gelida Manina" from Puccini's "La Boheme," an excerpt to which he is well qualified to do justice.—Toronto Globe.

Mr. Finnegan has a lyric tenor voice of unusual sweetness. . . . Mr. Finnegan sings naturally and easily, and he touches the emotions without striving. Perhaps his voice wavers a trifle toward falsetto in its top notes, but it is exceedingly grateful to the ear and to the heart.—A. J. W., Rochester Times-Union.

This singer has a rare command of the "bel canto," which he uses with exquisite taste, and is always to be relied on to give an artistic setting to any number he undertakes.—Richmond Evening Dispatch.

John Finnegan's solo work in part three, which was made up of secular music, was one of the delightful features of the program.—Trenton Evening Times.

Freshness and Vigor in Collins' Playing

Edward Collins, pianist, played on April 21 in Dubuque, Ia. The following day the critic on the Dubuque Times-Journal had the following to say regarding his playing:

Seldom has an artist played to such an appreciative audience as when Edward Collins of Chicago Musical College appeared in a piano recital in the auditorium of De Sales Heights.

A fine musical temperament, a phenomenal repertoire and marvelous technical equipment are combined in Mr. Collins in the very highest degree. There is a great deal of business about his playing. He presented the MacDowell polonaise in a forceful manner. His rousing climaxes, and those of a lighter view, held with undivided attention the interest of his delighted audience. His Chopin selections were rendered with true poetic insight. Mr. Collins won his audience because of the freshness and vigor of his playing and interpretations which were easy to follow.

Mr. Collins' broad training and large experience have been such as to make him conversant with the greater works of the great masters. He unmistakably belongs to the virtuoso class. The critic on the Dubuque Telegraph-Herald voiced his opinion as follows:

It was an audience appreciative and demonstrative that greeted him and made playing easy. In his playing was employed fine tonal and dynamic gradations. He is the possessor of a complete technical equipment, an equipment which includes abundant power, sure fleet fingers, a fine lyricism mingled with poetry and sentimentality. There is a great deal of business about his playing. He presented the MacDowell polonaise in a forceful manner. His rousing climaxes, and those of a lighter view, held with undivided attention the interest of his delighted audience. His Chopin selections were rendered with true poetic insight. Mr. Collins won his audience because of the freshness and vigor of his playing and interpretations which were easy to follow.

Enthusiastic Approval for Irma Seydel

The appended salient paragraphs are culled from the Columbia (S. C.) State of March 15 and cover a recital which Irma Seydel, that charming young violinist, gave in Columbia on the preceding evening:

Miss Seydel won the enthusiastic approval of her hearers by her musicianly style and warm, ingratiating tone, and the charm of her performance was heightened by her gracious manner and attractive personality. Perfect sincerity impresses itself with her every offering and the glow of poetic feeling gives her performance a direct appeal to the heart as well as to the intellect. She played the Bach concerto in A minor with dignity, breadth and tonal purity, and later gave two groups, the first of which included two interesting numbers of her own composition, these being a minuet and a sprightly colorful "Caprice Espagnole." The other number in this collection was "Au Claire de Lune," dedicated by the composer, Maquarre, to Miss Seydel.

Her last group offered the "Turkish March" from the "Ruins of Athens" (Bethoven-Auer), the Schubert-Wilhelm "Ave Maria" and "The Bee" (Schubert). Miss Seydel gives Columbia the opportunity of hearing some rarely beautiful violin playing.

Fowlston's Interpretations Satisfying

Accompanying are a few more press tributes which have been added to the many received during the 1920-21 season by Edgar Fowlston:

His interpretations are very satisfying, and he sings with an intelligent understanding of the themes of his numbers.—Savannah Press, March 29.

Mr. Fowlston possesses a rich, powerful baritone.—Nashville Banner, April 12.

He showed a fine technic, as well as an ability to use his voice to the best advantage.—Birmingham Age-Herald, April 13.

His enunciation was clear and distinct.—Nashville Tennessean, April 12.

He sang with power and richness which carried away his hearers.—Mobile Register, April 16.

Charles W. Clark Wins New Western Laurels

Following are excerpts from several Western newspapers, which reveal the success Charles W. Clark scored while there:

Mr. Clark is a native American singer with a long and honorable record as a concert and oratorio star. He is a real baritone with a voice well under control—a voice of sweet, mellifluous quality, with finely distinct utterances and diction.—Morning Oregonian.

His voice is of pleasing quality, his diction in both English and French could scarcely be improved upon and his interpretations are delightful.—Portland Telegram.

Harold Land's Ridgewood Debut

Harold Land, baritone, made his first concert appearance in Ridgewood, N. J., April 18, and at once established himself, the two local papers commenting as follows:

Harold Land maintained his high prestige, and his work was strongly commended by the Ridgewood audience.—Ridgewood News, April 24.

Harold Land proved to have a large and beautiful baritone voice, with some real bass notes in it. He made an excellent impression.—Ridgewood Herald, April 24.

Gegna Back in New York

Max Gegna, the Russian cellist, who first came to this country in 1914 and sprang into immediate note by the excellence of his artistry, has just returned to New York after a coast to coast tour with Tetrassini, during the course of which his ability to hold his audiences was everywhere demonstrated. Gegna and Tetrassini were constantly on the road for all of six months, passing through every state in the Union and most of Canada as well, in a tour that will long be remembered as an artistic triumph. They travelled in the private car "Idea," originally built for President Wilson. The tour started in St. Paul and continued without cessation through the entire season, two concerts being given each week—about fifty in all. In these appearances Mr. Gegna played solos for the cello alone and also obligatos for Mme. Tetrassini. He was accompanied by Francisco Longo, and gave programs which attest to the highly developed taste of the American public. Among other things he played his own arrange-



(Above) Max Gegna, cellist; Longo, pianist, and Bove, flutist, serenade Mme. Tetrassini. (Below) Max Gegna supports Madame Tetrassini on her concert tour.

ments of Russian folk songs, which proved to be popular favorites. His programs also included the standard cello virtuoso pieces—Boellman's variations, Popper's Hungarian rhapsody, etc., and some melodic numbers.

Mr. Gegna reports only one adventure on all of this successful trip. This was on the Canadian border at Fort St. Francis, near Winnipeg, where he was arrested because of the law excluding Russians, a law primarily aimed at radicals, anarchists and Bolsheviks. The matter was quickly arranged and turned out to be more of a joke than a tragedy. He was treated everywhere to a very favorable "press," all of the newspapers giving him appreciative notices. In San Diego he was called "one of the best cellists in this country," and Ray C. B. Brown, of the San Francisco Chronicle, discovered that "he draws a tone of delightful suavity and clear color, and plays with the skill of a virtuoso." The Portland Oregonian noted that "Mr. Gegna has a remarkably mellow, searching tone of brown gold, and his technic is admirable," while the Washington Herald pointed out the fact to its readers that "Gegna is said to rank among the greatest cellists of the world."

It would serve no useful purpose to quote the hundreds of press notices in similar vein that Gegna has received and merited. Since his New York recitals which he gave some years ago, and his earlier tour under the management of Hurok, he has been known to all lovers of the cello. Mr. Gegna will remain in New York until the opening of the coming season, his presence here being demanded by his numerous pupils.

Klibansky Studio Notes

Sergei Klibansky, the New York vocal teacher, announces the following new engagements of his pupils: De Vecmon Ramsay has been engaged for a fourteen weeks' tour through the New England States; Raymond Hart, as tenor soloist at Grace Baptist Church, Trenton, N. J.; Ada Clement as contralto soloist at the Presbyterian Church in Rutherford, N. J.; Clarie Robertson for a lecture-recital given by Rosalie Housman, the composer.

Other Klibansky pupils who are meeting with great success are: Lotta Madden, who appeared in orchestra concerts and recitals in San Francisco, Los Angeles, Cal.; Seattle, Tacoma, Portland (Ore.), Victoria, B. C., and Ruth Percy, a tour of the Pacific Coast. Elsie Duffield made a successful appearance at a concert in Carnegie Hall, given by the Masonic Lodge; Lulu Thom, at a concert with the Sittig Trio in West New York; Adelaide De Loca, at a concert in Newark, and Ellen Keller May, at a concert given at the Gramatan Hotel, Bronx-

ville, N. Y.; at the Kismet Temple, Brooklyn, and at several club concerts.

At the last Klibansky students' recital at the Y. M. C. A. auditorium, April 21, the following pupils appeared: Ruth Miller, De Vecmon Ramsay, Vineta Klebe, Kurt Klebe, Grace Liddane, Adelaide De Loca, Lulu Thom, Elsie Duffield, Lottice Howell, Juliet Velly; also Mabel Besthoff, a pupil of Leroy Tebb, assistant teacher of Mr. Klibansky. Mary Ludington accompanied.

Philomela Ladies' Glee Club in Concert

An audience which taxed the capacity of the concert hall of the Brooklyn Academy of Music attended the concert given by the Philomela Ladies' Glee Club on Monday evening, May 9. Etta Hamilton Morris, director of the Philomela Glee Club, presented a program which afforded a delightful evening to all. The body of singers (about forty) revealed a tonal balance which, to say the least, was highly gratifying, and proved that the indefatigable efforts of Etta Hamilton Morris were productive of surprising results. The choral numbers were "Night," Beethoven-Ebel; "Danza, Danza," Durante-Taylor; "Sweet, Sweet Lady" (by request), Spross; "The Two Clocks" (a capella), Rogers; "Laughing Song," Trehearne; "The Kiss Waltz," Arditi-Marzo; "To Wild Rose" (a capella), MacDowell-Amrose. This last number was redemanded, and also "Cujus Animam," from "Stabat Mater," Rossini, every one of which was produced intelligently and effectively.

The soloists were Mario Chamlee, tenor, and Alma Walner Flint, mezzo. Mr. Chamlee, who was in fine voice, received an ovation. His opening number was the Flower Song from "Carmen," Bizet, which he rendered so effectively that he was obliged to give as an encore an aria from "Tosca," Puccini. He later sang two groups, comprising "Consecration," Manney; "Dreams Dimly Lying," Emilio Roxas; "Ah, Moon of My Delight," Lehmann; "Luna d'estate," Tosti; "O bocca dolorosa," Sibella, and "Una furtiva lagrima," from "Elisir d'Amore," Donizetti. In addition he sang five insistent encores. Mr. Chamlee had excellent assistance in Conal Quirk, who furnished delightful piano accompaniments. Miss Flint, an artist pupil of Etta Hamilton Morris, made a decidedly favorable impression with her singing of "Carnaval," Fourdrain; "Im Mondlicht," Haile, and "Lorraine, Lorraine, Loree," Spross. Her voice is one of good quality, which plainly shows the result of excellent training. Alice McNeill accompanied the numbers rendered by the Philomela Glee Club.

Whitehill Justifies His Reputation

The Oratorio Society of Winnipeg had the privilege of hearing Clarence Whitehill, of the Metropolitan Opera Company, at its Spring Festival on April 27 and 28. He sang in the production of "Elijah" at the first concert, "and more than justified the reputation which preceded him," said the Manitoba Free Press. "To the exacting role of Elijah," ran the comment in the aforementioned paper, "he brought

a resonant baritone voice, rich and powerful, and a commanding personality well fitted to portray the character of the ancient prophet." At the second concert, Mr. Whitehill was heard in a song recital which gave him ample opportunity to reveal the rich scope of his voice and the variety of



CLARENCE WHITEHILL.

his talent. The Manitoba Free Press declared that he "stirred the large crowd to cheers," and that in his various offerings "he displayed his versatility and charmed his audience completely."

Mr. Whitehill has again been engaged to sing at the Norfolk (Conn.) Festival in June.

Schofield on Tour with Farrar

Edgar Schofield is now on tour with Geraldine Farrar in a whirlwind round of concerts that will take them as far south as Texas. Before leaving on this trip, Mr. Schofield appeared in Englewood, N. J., and scored heavily.

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ACROSS THE COUNTRY

Asheville, N. C., May 3, 1921.—Geraldine Farrar made her first concert appearance here tonight before an audience which manifested enthusiasm in tumultuous fashion. The prima donna sang two groups of songs and an aria from "Don Giovanni." At the end of the second group she responded to the vigorous encores with the "Habanera" from "Carmen," which resulted in a veritable ovation for the star. The excellent assisting artists were Edgar Schofield, baritone, and Arturo Bonucci, cellist. The accompanist was Claude Gotthelf. The concert was under the local direction of Alva H. Lowe.

A spacious music hall is to be completed by the first of June by Dunham's Music House, one of the oldest and best known music firms in this part of the South. This music hall is to be operated in a manner similar to those maintained in Atlanta, Birmingham, New Orleans, and other cities far larger than Asheville. Mr. Dunham, owner of Dunham's Music House, states that he will extend invitations to music classes, music clubs and other organizations of like nature to use the hall. He feels that talented artists may be discovered here through the medium of his new enterprise.

Alva H. Lowe presented several pupils in recital in the High School Auditorium last Monday evening. The Asheville Musical Club, composed of the leading professional musicians of western North Carolina, attended the recital in a body at the special invitation of Mr. Lowe. Susannah Wetmore is president of this organization.

Auburn, N. Y., May 11, 1921.—May 9, J. A. Hennessy, in conjunction with the Morning Musicians, presented Frieda Hempel, assisted at the piano by Coenraad V. Bos, pianist, and by August Rodeman, flutist. Miss Hempel's program opened with two Handel numbers, the second, "Sweet Bird" from "Il Penseroso," being still further enhanced by the excellent flute obligato played by Mr. Rodeman. The flute was likewise in evidence in the aria, "A vous dirai-je, Maman" (Mozart-Adam), as interpolated by Miss Hempel in "The Daughter of the Regiment." In both of these numbers the great beauty and sweetness, the wide range and perfect control of Miss Hempel's beautiful voice was in evidence. Among the numbers of special interest were the "Herdman's Song," more commonly known as the "Echo Song," and "Norwegian Melody," which Miss Hempel sang with success at the January Jenny Lind Centennial concert. Very unusual was the "Invocation to the Sun God," by Troyer, an arrangement of a traditional hymn of the Zuni Indians. Other numbers on her program were "The Nut Tree," Schumann; "Whither?" Schubert; "Vesper Hymn," Old English; "Lullaby," Lieurance; "Blue Danube" waltz, Strauss, which Miss Hempel herself has arranged for her voice and which she included by special request. She was very gracious in the manner of encores, delighting with such old favorites as "The Last Rose of Summer" and "Home, Sweet Home." Mr. Rodeman contributed two numbers to the program and Mr. Bos added to its variety piano solos by Rachmaninoff, Beethoven and Chopin.

At the suggestion of Mr. Hennessy, Miss Hempel gave an interesting concert in the chapel of Auburn Prison the following morning. Her selections included the "Vesper Song, Jubilate," and five other songs, closing with the ever popular "Blue Danube" waltz. For encore she gave "The Night Winds." Mr. Bos played three selections and Mr. Rodeman gave two flute solos. This charming singer added not a few admirers by this gracious act of kindness.

Augusta, Ga., April 22, 1921.—George L. Johnson, organist of St. Paul's Church, has concluded the series of organ recitals which he has given during the past season.

The piano and violin pupils of Olive and Jean Benson were presented in recital Saturday afternoon in the Benson studios. The program afforded much enjoyment to the large audience.

The Milledgeville Music Club has sponsored during the season just closed a series of lecture-recitals on operas of current repertory. The final recital took place Friday evening at the residence of the president, Mrs. M. M. Parks.

The Tennille Music Club, of which Mrs. H. M. Franklin is president, has recently sponsored a series of community concerts which have aroused keen interest in community music.

The program hour at the April meeting of the Crawfordville Woman's Club was devoted to a study of programs presented during the past winter by well known American artists in their concert tours of the country.

Adele Petit, teacher and concert pianist, presented the following pupils in recital at her residence studios, April 20: Melville Doughty, Mary O'Gorman, Marian Sewell and Sara Marshall.

Augusta, Ga., May 7, 1921.—Geraldine Farrar this evening captivated probably the largest audience that ever crowded into the Grand Theater of this city. Every seat possible was placed on the stage, and standees packed themselves in until positively forbidden by police regulations. She sang a group of French songs as her first number, and also gave "Batti, Batti," from "Don Giovanni," and another group of songs—Russian, German and Bohemian. She was most generous with encores. Among these were MacDowell's "Blue Bell" and the "Habanera" from "Carmen."

The assisting artists were Edgar Schofield, baritone, and Arturo Bonucci, cellist, both of whom won enthusiastic response by their artistic work. Mr. Schofield sang the Verdi "O tu Palermo" with fine fervor. In Bruno Huhn's "Invictus" he quite conquered his hearers. His singing of negro spirituals won the approval of the audience. In Arturo Bonucci local music lovers were delighted to find an artist of the cello whose playing was filled with a charming power of rhythmic visualization. Claude Gotthelf played throughout the evening accompaniments that were within themselves works of art.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Burlington, Vt., May 4, 1921.—A successful performance of "The Mikado" was given last week at the Strong Theater. Some of the best singers of the city were en-

listed in the production, among them being Margaret George, Hector Huard, Mrs. D. G. Hill, Florence Dow, Walter J. Cartier, Col. J. H. Mimms, Hildreth Martin and Helen Lobdell. The girls' glee club of the University of Vermont made up the chorus.

Under the auspices of the music department, the Athena Club gave an interesting program recently. It included community singing of numbers by Bates-Ward, Burns-Spilman, Johnson, Lambert and Emmett, numbers by the Athena Club Chorus under the direction of Beryl Harrington, and readings by Mrs. Morris Clarke Seals. Mrs. W. H. Crockett provided the accompaniments.

The New York recital of the Wilder School of Music pupils is to take place at the Welte-Mignon studios on July 15. The last pupils' recital of the school to be given in Burlington will be held July 7.

Charlottesville, Va., May 10, 1921.—Arthur Fickenscher, of the music department of the University of Virginia, directed the April 26 concert of the Albemarle Choral Club, which was assisted by the Virginia Orchestral Society. It was artistically as well as financially a huge success, the orchestra making its debut. So much enthusiasm was aroused by the concert that both organizations have doubled in membership. This week saw the close of the series of fifteen ensemble recitals, the last being a request program, when the following works were heard: Trio, op. 70, Beethoven; trio (Dumky), Dvorak; sonata for cello and piano, Grieg. They, too, have been most successful. The choral is preparing for the centennial, when it will sing the "Inflammatus," "Unfold, Ye Portals," "Recessional" and Mozart's "Gloria" (twelfth mass). The Artist Series for the season 1921-22 includes Matzenauer, Barrere Ensemble, Casals, Hempel, Flonzaley Quartet and Graveure.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio, May 7, 1921.—Betsy Wyers-Fels, pianist, assisted by F. Karl Grossman, violinist, gave the annual artist recital for the benefit of the pupils of the West Side Music College, May 5, at the Chamber of Industry Auditorium. The program was under the auspices of the college of which Stephen Comery is director and Mr. Grossman, associate director. The program included numbers by Bach-Tausig, Beethoven, Viextemps, Brahms, Chopin, Wieniawski, Hubay, Balakireff, Rachmaninoff, Liszt and Dohnanyi.

Columbus, Ohio, April 20, 1921.—The Enterprise Club, of Logan, Ohio, engaged Mrs. Morrey and Ethel Gill Fikret to give a joint piano and voice recital at Logan on March 10.

Vera Watson Downing, head of the violin department of the Morrey School, assisted by Carl Fahl, tenor, presented a group of her pupils in recital March 10. The Mendelssohn octet in E flat major was rendered by four violins, two violas and two cellos and was roundly applauded. Elsie Herkenhoff played the A major concerto of Mozart and Howard Sher the Bruch G minor concerto. Mr. Fahl sang with fine dramatic tonality. Ned Reese, Chester Davis and

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Lowell Snyder also performed, and Eleanor Anawalt, pupil of Mrs. Morrey, assisted at the piano.

The annual concert of the Columbus Musical Art Society, under the leadership of Samuel Richards Gaines, composer and conductor, was a veritable triumph. Marian Wilson Haynie appeared as piano soloist and played with fine interpretive insight Debussy's "L'Isle Joyeuse" and Saint-Saëns' etude en forme de valse. Her accompaniments for the society were also a tribute to her sound musicianship. The chorus numbers were impressively rendered and the singers were swayed and guided by Mr. Gaines' baton in so unified a way as to give the impression of the work of an individual. Gladys Pettit Bumstead, soprano member of the club, was led out to acknowledge the applause for her composition, "Look Off, Dear Love."

On March 13 the Frances Hanibeaue Orchestra, consisting of Frances Hanibeaue, cello; Alma Borneman, violinist; Evelyn Gares Parker, flute; and Mabel Kahler, pianist, gave a concert at the Columbus Country Club. Miss Borneman played solo numbers.

Henriette Weber, author of musical works, and music and dramatic critic of the Chicago Herald-Examiner, lectured before a large audience at Carnegie Library on the César Franck D minor symphony which was played here by the New York Philharmonic Society. Miss Weber is a former Columbus woman. Her lecture was under the auspices of the Women's Music Club.

On March 17 the New York Philharmonic Society (Josef Stransky conductor) appeared here in the concert series of the Women's Music Club, with Henry Hadley as guest conductor. The audience was large and appreciative and the program of more than ordinary merit. The Bach prelude, choral, and fugue in D minor opened the program and was splendidly done. Following it was the symphony in D minor by Cesar Franck. Some of the passages of this work, heard for the first time in Columbus, were of astounding beauty and the climax was greeted with a burst of applause. The splendid quality of the individual orchestral parts was delightfully interwoven and fused. The conductor ordered the players to their feet to acknowledge the applause.

Henry Hadley conducted the playing of his tone poem, "The Culpit Fay," and proved an excellent director, at all times securing the correct response from his men. Leo Schutz, cellist, was heard as soloist in the Saint-Saëns concerto in A minor and proved himself a sterling artist, exacting smooth and velvety tone qualities from his instrument. The orchestral support to his playing was admirable. The final number, "March of the Knights of the Holy Grail," and bell scene from "Parsifal," and the "Tannhäuser" overture were given in dramatic style and with stirring climactic effects.

Cookeville, Tenn., April 30, 1921.—The Cookeville Music Club was organized at the Methodist Church in Cookeville on Wednesday afternoon, March 30. The charter members are Prof. Colin B. Richmond, Mrs. Colin B. Richmond, Mrs. Herbert Carlen, Mrs. Sevier Barnes, Mrs. Herbert Hughes, Mrs. A. Gillem Maxwell, Mrs. Robert Greenwood, Mrs. Oakley Massa, Mrs. Luke Shanks, Mrs. Young Bennett, Mrs. Birch Wilcox, Mrs. W. A. Howard, Mrs. Mackie Chanks and Mrs. John Epperson; Nell Gillil and Tennie Alma Stanton; Odessa Johnson, J. P. Hamilton and Allison Ensor.

Professor Richmond, director of music of the Tennessee Polytechnic Institute, is director of music for the club; the following officers were elected: Mrs. Sevier Barnes, president; Mrs. Herbert Carlen, vice-president; Tennie Alma Stanton, recording secretary, and J. P. Hamilton, treasurer. The committee on constitution and by-laws is composed of Professor Richmond, J. P. Hamilton and Allison Ensor, and Mrs. John Epperson is chairman of publicity.

The Music Club's initial public performance was the rendition of "Olivet to Calvary" with pipe organ, at the Methodist Church in Cookeville, recently, with Professor Richmond at the organ. The splendid rendition of this cantata was a credit to the club.

Dallas, Tex.—(See letter on another page.)

Davenport, Iowa.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

El Paso, Tex., May 1, 1921.—Edgar Fowlston created an excellent impression when he appeared here in concert on April 25 and 26. His is a voice of much volume, his diction is of the best, and according to the El Paso Times, his shading and contrasts were sung with the most pleasing reserve and yet full appreciation of the dramatic quality of the music.

Fort Wayne, Ind.—(See letter on another page.)

Grand Rapids, Mich., April 25, 1921.—Maude Tucker Doolittle, of New York, gave an enjoyable piano recital, April 16, at the final meeting of the year of the Ladies'



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Literary Club. Mrs. Doolittle's best numbers were from the French school, in which she has specialized.

The St. Cecilia Women's Chorus of fifty voices, under the leadership of Harold Tower, gave one of the most artistic concerts of the season, April 22, in the St. Cecilia auditorium. The entire program was made up of folk songs from Belgium, Armenia, Brittany and England. Incidental solos were sung by Frances Morton-Crume, Mrs. J. A. Michaelson, Beth Barker Van Campen, Mrs. Loren Staples and Mae Strong. The visiting soloist, Orpha Kendall Holstmann, soprano, of Chicago, sang delightfully songs of Indian and negro origin. A satisfactory accompanist for the chorus and for the soloist was Mrs. Joseph Putnam.

The St. Cecilia Civic Orchestra, composed of fifty young people under the direction of Ottokar Malek, of Chicago, gave its fourth annual concert in the St. Cecilia auditorium, March 30. They were assisted by Anna Cada, pianist, of Chicago, who gave two pleasing groups with temperament and artistic finish.

The St. Cecilia Society has had two regular meetings, a Russian program being given April 1 by Beth Barker Van Campen, soprano; Maria Lund, pianist; Helen Field, violinist, and a vocal quartet composed of Mesdames Crume, Masselink, Van Steenberg and Strong. April 15 there was a members' recital, given by Mrs. J. A. Michaelson, soprano, and Augusta Rasch Hake, pianist. Mrs. Michaelson's singing was artistic, and the audience was very appreciative. Mrs. Hake gave a clear and accurate performance of an exacting program.

The course of Sunday free concerts, arranged by the St. Cecilia Society, with the artistic assistance of the Schubert Club, and the financial aid of several business organizations, has been a great success. Ten concerts have been given by the best local talent before crowded houses, and it has been necessary to turn away several hundred people each Sunday. A feature of each program has been community singing under the direction of Reese Veatch and Arthur Vogelsang. The series has been under the chairmanship of Mrs. J. A. Michaelson.

The E. J. Pruim Music House presented Marie Morrissey, contralto, in a concert in the St. Cecilia auditorium, April 4. Miss Morrissey's lovely voice called forth much commendation and applause.

Reese Veatch, prominent local baritone and teacher of singing, will have charge of the vocal department of the

Epworth Assembly at Ludington, Mich., during June, July and August.

Mrs. Harold Nye, contralto, has returned from New York, where she spent some time coaching with William Brady.

Marie Barney Newell, soprano, has returned from a concert tour of three months through the Middle Western States.

Mrs. Mars J. Kinsley, pupil of Reese Veatch, has signed a contract with the Continental Lyceum Bureau, for a nine months' concert tour, beginning September 1 at Louisville.

Green Bay, Wis., May 3, 1921.—The final concert of the Green Bay Symphony Orchestra, of which Walter L. Larson is conductor, took place April 25. An enthusiastic audience greeted the organization which presented a program played artistically from the overture to "Der Freischütz" which opened it, to the march from "Tannhäuser," which marked its close. The orchestral numbers included the "Unfinished" symphony of Schubert; "Ballet Egyptian," of Luigini; prelude, Jarnefelt; "The Mill," Gillet; "Under the Linden Trees," Massenet, the cello and clarinet obligato being excellently played by Theodore Du Moulin and M. J. Heymen; "Ronde d'Amour," Festerhout; "Shepherd's Hey," Grainger, and the "Valse Triste," Sibelius. Too much praise cannot be given Mr. Larsen for the splendid work he has accomplished with this body of players and his indefatigable efforts for the perfection of his organization. It is a source of gratification to all those interested that the local orchestra has been self-supporting since its organization some six years ago.

Mr. Du Moulin also gave a splendid rendition of the popular "Elegie" of Massenet, which was accorded an enthusiastic reception. Percy Fullinwider was also greatly enjoyed in a short violin solo in the Jarnefelt number. Lillian Eubank was the soloist singing "Visi d'Arte" from "La Tosca," "I Have a Tryst to Keep" and "Absence," by Weaver; "Ma' Little Sunflower, Goodnight," Vanderpool, and "Yesterday and Today," Spross. She was compelled to add several encores and even then her audience seemed scarcely satisfied.

In the afternoon about 900 children attended the educational matinee. Mr. Larsen added to their interest by his clear explanation of the various instruments and a program of light numbers was given, Miss Eubank singing

(Continued on page 62)

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PARIS

(Continued from page 14.)

in perfect harmony with the remainder of the program, although it was an unusual procedure for a debut. His very first numbers were interesting and clever ("Apple-blossom Time," by Arnold Bax; "Procession," by Herbert Howells; "In a Vodka Cabaret," by Bax, and "Before the Dawn," by Walter O'Donnel). None were works of genius. All were spicy and well calculated to whet the appetite. He played the group "Shadows," by Florent Schmitt, and the author was among the host of applauders. Debussy's "Passepied," "Isle Joyeuse" and "Toccata" brought to light extensive technical resources. Hallis is one of those happily gifted pianists who can do any of the stunts commendably, and with a certain taste.

Sunday, a day of complete rest, afforded the needed recuperation. It really tuned one into anticipation of something better than that which was in store for us Monday evening at Erard Hall. What earthy hope is there for people who conceive of and play Bach, Handel and Beethoven, just exactly as they would a technical exercise, or even as the soul which is in Bach or in Beethoven is a poor medium for demonstrating the psychology of Chopin or Liszt, or even of a Fauré. Mr. Schidenhelm, who plays Beethoven like Clementi, has excellent fingers, but plays with the tight-arm style of the ancients. A rapid exit from Erard Hall to the ancient conservatory was well repaid. To flee from a "soulless" Beethoven into the welcome atmosphere of a suave and warm-hearted Bach was a pleasant transition. Even more than that, it was a wholly agreeable surprise.

THE FLONZALEYS PLAY.

Although Isidore Philipp was booked to play Mozart concertos, and while Marcel Dupré inexorably continued his monumental Bach organ recitals at the Trocadero, Tuesday evening offered a very unusual counter attraction which a whole house full of people was unable to resist. The Flonzaleys were in Paris! Although chamber music is very popular in France it is quite remarkable how few chamber music organizations can draw a full house in a hall the size of Gaveau. It remained for the Flonzaleys to very nearly accomplish the impossible.

Of course an organization of the international reputation of the Flonzaleys are not dependent upon a purely French public to fill the hall. Had this been the case the house would not have been half filled. At any rate their remarkable ensemble still retains old time supremacy, and perhaps the best compliment that could be paid them would be to say "Yes, they are still the Flonzaleys." Whatever the proportion of truth therein contained, this simple statement was heard Tuesday evening, especially among the Americans, more often than any other, and every one who said it thought it meant a great deal. A great many musicians appeared to consider the Schumann op. 41, No. 2, to be the artistic apex of the evening, as it also aroused the greatest enthusiasm, for, with all the breadth and distinction of the ensemble, the Flonzaleys brought herein a satisfying atmosphere of warmth which found its quick response in the auditor, and worked the greatest emotional height of the evening.

SCHNITZER WELCOMED IN NATIVE CITY.

Germaine Schnitzer was found in a happy mood at her matinee in Gaveau Hall. The day after, she explained to me the reason for her happiness. For eight years—in other words, since the war began—Mme. Schnitzer had not played in her native city of Paris. "I was unhappy in the fear that I had been forgotten, forgotten utterly, during all this lapse of time. Imagine my joyous surprise to find a house full of people awaiting me when I appeared on the stage!" But we will interrupt the artist to talk about her concert.

The brightly innocent sonata of Paradies went very gaily, and even the Schumann "Carneval" caught this spirit. Doubtless Mme. Schnitzer's momentary enthusiasm aided in giving these pictures a new light reflecting much of the intensity conceived for them by the immortal Schumann. What the public thought about her could easily be seen in its enthusiasm, which equalled that of the concert-giver. The Mozart "Pastorale Varié," Rachmaninoff's barcarolle and Chopin's posthumous etudes were played delicately, and quite as though Mme. Schnitzer suddenly found herself in the happiest mood where softer colors predominate. By the way, Parisians had never heard MacDowell's "Of Brer Rabbit," and this Schnitzer matinee served as its introduction. It went so well with Mme. Schnitzer's audience that she had to repeat it.

Saint-Saëns' toccata and Schubert's "Marche Militaire" showed the young pianist to be quite at home in bravura playing. The enthusiasm which these numbers awakened would not be calmed until several encores had been played. Mme. Schnitzer was booked to play at the April 15 concert of the Padeloup Orchestra at the Opera, and for another on May 15. The first was cancelled to fill engagements in Czechoslovakia and the latter also had to be refused on account of her engagements in New York and elsewhere. The artist is to make piano records for a big American company. However, she will be in Paris in September, leave once more, and then return to this city in December.

H. E.

Institute of Musical Art Gives Recital

Those who attended the recital of compositions by students of grades three to seven at the Institute of Musical Art, 120 Claremont Avenue, on Saturday afternoon, May 7, were well repaid, as it proved to be an entertainment of extraordinary merit. Director Frank Damrosch, in addressing the audience, said among other things that the works to be presented were really not compositions, but must be looked upon solely as exercises, which lead to better results in the future.

After hearing the program from start to finish the writer found himself compelled to object to the words of Dr. Damrosch, inasmuch as the works presented disclosed musicianship and development of such an order as to cause surprise. Compositions by twelve pupils of the Institute were heard, not one of which revealed a faltering hand, but rather disclosed individuality and musicianship coupled with natural creative ability. It is the firm belief of the writer that each of these young composers will make a name for him or herself. The young com-

posers were: Stella Goldberger, Alton Jones, Daisy Sherman, Ida Deck, Gladys Mayo, Joseph Fuchs, Theodora Theobald, Margaret Hamilton, Bassett Hough, Lois Wilson, Bianca del Vecchio and Nathan Novick. The works presented were "Negro Spiritual," "Duetto," sonata movement for piano and flute, prelude and fugue for two pianos, sonata movement for piano and clarinet, sonata movement for string quartet, three songs for soprano, "Andante Sostenuto" for piano, sonata movement for piano, violin and cello, prelude and fugue for two pianos, and quintet for piano, two violins, viola and cello. Of these, the outstanding and particularly meritorious numbers were prelude and fugue for two pianos by Ida Deck, string quartet by Joseph Fuchs, "Chaconne" for piano by Bassett Hough, prelude and fugue for two pianos by Bianca del Vecchio, and piano quintet by Nathan Novick. In addition to the large audience consisting mainly of students of the Institute of Musical Art, a number of musicians of international fame attended.

Letz Quartet Engages Cellist Britt

There will be another change in the personnel of the Letz Quartet next season. Lajos Shuk, cellist for the past season, will devote his time exclusively to recital work. His place will be taken by Horace Britt, who has recently been associated with the San Francisco orchestra and the Chamber Music Society. Mr. Britt, born in Antwerp, studied at the Paris Conservatoire, winning the first prize there; he appeared as soloist with both the Lamoureux and Colonne orchestras, the most famous orchestras of France, and later concertized in England. His American debut took place as soloist with the Chicago Symphony Orchestra, and later he was first cellist of the Philadelphia, Metropolitan opera and Boston opera orchestras. He was also assistant conductor of the Boston Opera. Mr. Britt will come East in May to rehearse with Mr. Letz and his new associates, prior to the opening of the coming season.

The Letz Quartet gave a series of three concerts at Smith College, Northampton, Mass., during the present season, and gave such satisfaction that the music department has decided to make a series of three concerts by the Letz Quartet an annual feature. During the college course of four years the students will hear at least twelve of the great string quartets. The concerts next season will take place in December, January and March.

Park Community Symphony Orchestra Presents Program

The Park Community Symphony Orchestra, Jacques L. Gottlieb conductor, gave an enjoyable concert in Stuyvesant High School on May 7. The orchestra showed in its work big improvement. A selection of musical gems of Tchaikowsky arranged for orchestra by Otto Langey opened the program, which was followed by an aria from "La Gioconda," sung by Jeanette Hall, contralto. Miss Hall later contributed a group of three songs comprising "Vous Dansez Marchese," Gaston Lamane; "There Is No Death," O'Hara, and "Duna," McGill. Other orchestral numbers were "Hungarian Fantasia," Armand Vecsey, and "Ballet Egyptian," by Luigini.

Mr. Gottlieb and his orchestra, as well as Miss Hall, received much sincere applause.

Appreciative Audience Hears Ellerman

Amy Ellerman appeared in concert in Jersey City, N. J., last month, and the following day the critics spoke of her charming personality and her resonant and sweet voice. The audience was an appreciative one and the applause hearty.

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NEW YORK RECITALS ARRANGED

MUSIC ON THE PACIFIC SLOPE

(Continued from page 53.)

Lada's productions are invested with original settings and lighting effects of an unusual character. The pictures presented by the famous dancer and her assistants were very beautiful. The music was furnished by the Pawling Trio and vocal solos by Maurine Dyer, mezzo soprano.

UNIVERSITY OF CALIFORNIA GIRLS IN PARTHENEIA.

Seated on the hillside of the picturesque Faculty Glade of the University of California, several thousand persons applauded the 300 girl students who presented "The Lilies of Mirones"—from the pens of Josephine and Janet Brown—for the annual Parthenia attraction, on April 7 and 8. The play was the first typically Californian masque ever given by the college girls to symbolize the best in womanhood. Irving Pichel was the director of the performances. Dorothy Dukes was in charge of the music, which was played by Paul Steindorff's orchestra. It was composed by students under the direction of E. G. Strickland, of the music department of the University.

Taking the principal roles were Barbara Bronson, as Mirones, and Florence Ivanoff, as Manuel, her sweetheart.

NOTES.

The Berkeley Chamber of Commerce is endeavoring to attract attention to Berkeley as a music center. The Berkeley Piano Club held contests recently to decide upon a representative from northern California to enter the National Federation of Music Clubs at Washington, D. C., this summer. The final prizes will be concert tours of the United States and will be awarded to a pianist, a singer, a violinist and possibly to performers on other instruments.

Lydia Sturtevant presided recently at an affair given in honor of Antonio de Grassi, violinist, who, after a stay of eight months in New York, recently returned. An impromptu program was rendered by the honor guest and other musical folks in the party.

Following the Strauss-Shehatovick concert, the University of California musical season was continued with three more Beethoven sonata recitals by Sigmund Beel, violinist, and George McManus, pianist, on March 22 and 29 and April 5, in Wheeler Hall.

Compositions of Henry Jensen, Dutch composer, made up the program of a recent Half Hour of Music at the Greek Theater, interpreted by the composer's wife, Madame Leiden-Jensen.

The Berkeley Community Orchestra, which boasts a number of talented amateur musicians, made its reappearance in a concert at the High School Auditorium, March 18, under the direction of J. Leon Ruddick. The orchestra is under the auspices of the Board of Education. Lawrence Strauss, tenor, was the soloist.

The Cecilia Choral Club presented the second concert of the season at the United Presbyterian Church auditorium, March 29. The choral numbers were directed by Percy A. R. Dow, with William W. Carruth at the piano. Solos were sung by Mrs. H. S. Engle, Florence Brown, Florence Turpan, Mrs. W. C. McPherson and Myrtle Palmer. Cello solos were rendered by Dorothy Dukes.

A recital, under the auspices of the Scandinavian Club of the University of California, was given at the Hotel Claremont, April 8, by Sofie Hammer, Norwegian soprano, in native costume. Her accompanist was Henrik Gjerdrum, pianist.

Attendance at the San Francisco Community Opera School is open to Berkeley students as well as those of other East Bay cities. The first rehearsal of the chorus took place April 7, at the social service building of the Emporium, San Francisco. Various operas are to be studied and rehearsed.

Organized for the purpose of reviving the old-fashioned songs and folk music, the Jenny Lind Trio is doing good and interesting work. Its personnel consists of Harriet Bennett, Louise Brehany and Maybelle Baalman.

The University of California celebrated its fifty-third birthday with Charter Day exercises, March 23, at the Greek Theater. The music was under the direction of Chorus Paul Steindorff.

Pupils at the Burbank school, assisted by the Parent-Teachers' Association, held their annual entertainment recently, the proceeds of which will be used in helping to pay for the instruments used by the school band. E. A. T.

Success of Chamber Music Society of San Francisco

The vast strides that classic music has made in the West during the last few years is perhaps best demonstrated by the success of the Chamber Music Society of San



CHAMBER MUSIC SOCIETY OF SAN FRANCISCO AND MANAGER JESSICA COLBERT.

Left to right: Jessica Colbert, Louis Persinger, Horace Britt, Nathan Firestone, Louis Ford and Elias Hecht.

Francisco, under the direction of Jessica Colbert. This society, since its formation in 1915 by Elias Hecht, has done perhaps more pioneer work in this field than any other organization of its kind in this country, and the popularity that it is achieving proves how widespread is becoming the desire for good music.

The season of festival concerts given by this organization in San Francisco, which closed on March 1, was a

notable triumph, for not only were the houses sold out at every performance, but on several occasions even the standing room was taxed to its capacity—conclusive proof of the popularity of the society.

During the existence of the Chamber Music Society its personnel has not been changed, and to this is due the perfection that these distinguished artists have attained: Louis Persinger, director and first violin; Louis Ford, second violin; Horace Britt, cello; Nathan Firestone, viola, and Elias Hecht, flute.

The Chamber Music Society, now touring California, already has been booked for twenty engagements, and again this season is making a record for playing throughout the State more dates than any Eastern attraction that appears on the Pacific Coast.

It is interesting to note the keen anxiety of the smaller towns of California to hear this most refined and exacting form of classic music, the Society being engaged through a guarantee of the Chamber of Commerce, and the Masons or the American Legion, in places where there are no musical clubs under whose auspices these ensemble players may appear. With their exquisite art, they are charming not only the musical elect, but also they are delighting students in many of the high schools, where music of this nature never before has been in demand. The Society has become established and is recognized by the leading musicians and composers who have visited San Francisco as one of the foremost musical bodies for the uplift of music on the Pacific Coast, and the high standard set by the society has gained for it in the West the same place accorded the Flonzaley Quartet in the East.

The Chamber Music Society had as "guest" artists during its season of 1920-21, May Mukle, the English cellist; the London String Quartet, and Leopold Godowsky.

L. E. T.

SAN FRANCISCO ANNUAL JINKS A BIG SUCCESS

Distinctive Amateur Performance Attracts Large Audience

—Jan Kubelik at Civic Auditorium

San Francisco, Cal., April 29, 1921.—Distinctive among amateur performances, the annual jinks of the San Francisco Musical Club held sway last night before an audience of more than 1,500 people in the Native Sons' Hall. Original in its conception from the Oriental pantomime to the finale of the Chinese operetta, "The Feast of Little Lanterns," the jinks was colorful and delightfully staged with more than the usual care for details in costuming and stage settings.

Adapted by Flora Bruner from the Chinese legend of a maid and her lover in old Cathay who, because of their boundless devotion for each other, were permitted to wed by the Goddess of Happiness only to be parted by the God of Wrath when they became so oblivious to earthly con-

siderations that they even refused to enter the temple for worship, the pantomime of "The Immortal Lovers" was the first number upon the program.

All the lure of the Orient was evoked by Mary Carr Moore in her composition of the musical score and in its orchestral interpretation as directed by Mrs. Moore in person. The role of the girl as played by Roberta Stone and of the boy as enacted by Ellen Pressley were artistically portrayed. Luther Marchant was seen as the God of Wrath. In "The Summons," a fantasy written by June C. Nahl, the shades of the past were recalled and the gamut of musical interpretation introduced. One of the distinct hits of the performance was scored by Hazel MacKay, as Patti, when she sang "The Last Rose of Summer."

The climax of the evening was reached in the Chinese operetta in two acts from the pen of Paul Bliss. Distinctly reminiscent of the days of Gilbert and Sullivan, the playlet was replete with clever lines and melodious musical numbers. There was not a mediocre voice in the cast, while the voices in the chorus were scarcely less meritorious. As the Princess Chan, a Chinese heiress about whom the plot revolved, Flora Bruner sang the two principal numbers. To Grace Molony, governess to the princess, was entrusted the comedy. As Mai Ku, a juggler maid and the long lost sister of the princess, Pauline Dreusike displayed a voice which in range and tone was far beyond the ordinary. In the duet with Mrs. Bruner both voices were effectively heard. Pearl Whitcomb was heard as Wee Ling, maid to the princess.

The unusual lighting effects, which were achieved throughout the presentation of the program and which lent materially to its dramatic element, were devised by Frederick Carlyle, a coach of wide experience.

JAN KUBELIK AT CIVIC AUDITORIUM.

Jan Kubelik played for some 3,500 auditors in the Civic Auditorium last evening. He is still the impeccable technician, the master of device and the panurge of proficiency. His virtuosity is of that consummate degree that seems aloof and almost austere. He conquers difficulties with a lack of effort and a minimum of bodily movement that gives him a statuesque air.

His program opened with his own C major concerto.

The Bach "Praeludium" had under his hands the clear tracery and delicately etched lines of frost upon a window pane. The rondo capriccioso of Saint-Saens was read with a mingling of strength and lightness that was irresistible in its appeal to admiration. His closing group contained the seventh Spanish dance of Sarasate and Paganini's "Le Streghe" with its scintillant tricks. The extra numbers were the inevitable "Ave Maria" of Schubert, Randeegger's "Bohemian Dance" and Hubay's "Zephyr," with Dvorak's "Humoresque" added after many of the lingering auditors had crowded forward to the platform.

Pierre Augieras was the accompanist and a thoroughly admirable one, with a sympathetic finesse in dynamics and a command of tonal color. The program called for one

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solo number from him—the F major ballad of Chopin—but the audience was not content with this, and recalled him for three additional selections from the same shelf. C. R.

**POPULAR ARTISTS AT
FRESNO (CAL.) FESTIVAL**

San Joaquin Valley Chorus to Become a Permanent Organization—Musical Club Attractions for Next Season—Notes

Fresno, Cal., May 11, 1921.—The San Joaquin Valley Chorus, which was organized to take a leading part in this year's Raisin Festival, is to become a permanent feature of the musical life of central California. This is on the authority of Llewellyn B. Cain, director, and Earl Towner, assistant director, who were mainly responsible for the success of the chorus at the Raisin Music Festival on Friday, April 29.

Originally it was planned to have a chorus of a thousand voices sing at Fresno for this annual festival, but it was found impracticable in the time to organize more towns in the Valley, so that the chorus which sang on April 29 was something under 600. They were drawn from Fresno, Clovis, Dinuba, Exeter, Fowler, Hanford, Kerman, Le-moore, Lindsay, Parlier, Porterville, Reedley and Selma.

Entirely separate programs were given on Friday afternoon and evening. Artists especially engaged were Manuel Mora, Spanish tenor, formerly of the Chicago Opera; Irene Pavloska, mezzo-soprano, of the same company; Kajetan Attl, harp virtuoso, of the San Francisco Symphony Orchestra, and the Saslowsky String Quartet, of Los Angeles. Mrs. Romayne Hunkins was the solo accompanist. The Fresno Symphony Orchestra, strengthened by several instrumentalists from Los Angeles, played a creditable part in the festival, while the choir, especially considering the training difficulties which had to be overcome, acquitted itself really well, notably in the "Hallelujah" chorus and "Lost Chord" numbers. Pavloska, Attl and Mora were all given generous receptions for their solo efforts, and, with Alexander Saslowsky and his very capable associates, set a new standard of impresario achievement so far as the San Joaquin Valley is concerned.

MUSICAL CLUB ATTRACTIONS.

Fresno Musical Club directors, in line with what may be regarded as an artistic revival throughout central California, are making rather ambitious plans for next season. Already they have contracted for the appearance here of Emmy Destinn and Mabel Garrison, from the Metropolitan Opera Company; Rubinstein, the gifted young pianist, and Reinald Werrenrath, baritone, who made a successful appearance at Fresno three seasons back.

NOTES.

Bell T. Ritchie and Llewellyn B. Cain represented the Fresno Musical Club at the State Federation of Music Clubs meeting in Los Angeles.

Seventeen schools of the city were represented at a musical evening this week at the civic auditorium, under the direction of Inez H. Coffin, assistant supervisor of music in the Fresno public schools. Much more attention than formerly is being paid to this department of child education in Fresno, and with the growth of the choral movement locally, concrete results may be looked for in strengthening the adult society. L. E.

Mme. Matzenauer Called to Europe

A cablegram from Europe telling of her mother's serious illness and imminent death caused Mme. Matzenauer to cancel all her engagements for the month of May and sail for Europe on the first boat on which she could secure passage. On May 14 she received the news, and five days later she had embarked for Europe. All her arrangements had been completed for sailing June 6, but in a matter of such vital importance to her she strained every effort and used all her influence to obtain immediate reservations. In spite of the great demand for steamship reservations and the fact that most persons desiring to go to Europe have to make arrangements months in advance, she was successful in her efforts.

Mme. Matzenauer will return the early part of September to fill the many engagements which Concert Management Arthur Judson has booked for her. She will also appear in leading roles with the Metropolitan Opera Company. Her tour of the Pacific Coast, where she spent part of March and all of April, was an unequivocal success. It was generally agreed that her appearances were among the two or three outstanding features of the musical season in that portion of the country.

S. Hurok Goes to the Coast

S. Hurok, head of the S. Hurok's Musical Bureau, leaves for a trip to California early next week, which will combine business with pleasure. Mr. Hurok will definitely arrange the dates for the Pavlova engagements on the Coast, and on his way west will make several stop-overs to close a number of bookings for his other artists which are pending.

He will probably remain away for six weeks and expects to return to New York with Pavlova booked solid for next season. Besides the Pavlova bookings, Mr. Hurok will arrange for a number of joint recitals on the coast for Misha Piatro and Alfred Mirovitch. This pair of artists has won its spurs this season as individual performers, and Mr. Hurok firmly believes that the two, in joint recitals, will cause something of a sensation.

Dr. Stewart to Give Recital Here

Dr. Humphrey J. Stewart, organist of the exposition at San Diego, Cal., will give a recital in the Great Hall of the College of the City of New York, Sunday afternoon, June 5, at 4 o'clock. The recital is given upon the invitation of Mayor Hylan's committee for public concerts, and the flag of the City of New York will be presented to Dr. Stewart. The following day he will be guest of honor at the twentieth commencement exercises of the Guilman Organ School and will receive the gold medal of that institution in recognition of the far reaching educational work

which he has done. Dr. Stewart is coming East to inaugurate the new out-of-door organ at the University of Virginia the latter part of May, previous to his coming to New York. The recital at the City College will be free to the public and is arranged by City Chamberlain Philip Berolzheimer.

MUSICAL NEWS FROM HAMBURG

Hamburg, April 6, 1921.—Dire economic necessity has forced our only concert orchestra—that of the Society of the Hamburg Friends of Music—to play under the leadership of every conductor who engages it. This state of affairs is greatly appreciated by many of the gifted and ambitious musicians wielding the baton, especially as our orchestra possesses exceptional routine and comprises excellent artists. As the public at large furthermore prefers orchestral concerts with soloists to every other manner of music, it is not surprising that Hamburg enjoys extensive popularity as an arena for baton contests.

We owe many a splendid musical treat to the steady stream of visitors from outside. Principal honors today are due to Fritz Reiner, of the Dresden Opera, who gave us a performance of Schubert's C major symphony, of a beauty and perfection such as we have not heard for many years. Reiner solves all the technical problems of the conductor's art without any difficulty and culls a surprising wealth of color from music dating back to a time that preceded modern instrumentation. The soloist of the evening was Prof. Carl Friedberg, who played Schumann's piano concerto. His name has long been closely identified with the spiritual and poetical rendering of this work.

Another visitor, C. F. Adler, of Munich, showed himself to be an excellent protagonist of Anton Bruckner. His program included the Austrian master's fifth symphony and Richard Strauss' symphonic poem, "Macbeth," which is so rarely heard these days.

Still another visitor, conducting in place of Gustave Brecher (at present fulfilling an artistic mission in Italy) was Dr. Fritz Stiedry, of the Berlin State Opera. Truly we have no lack of highly talented young conductors these days! Stiedry, who had set Berlioz's "Symphonie Fantastique" on his program, possesses strongly marked qualities as a leader, a very flexible mentality and much genuine musicianship.

A RARELY HEARD LISZT POEM.

The one uncommon item in the programs of the last Philharmonic concerts, conducted by Dr. Gerhard Von Keussler, was Liszt's "Hamlet." In this symphonic poem Liszt has given very striking psychological expression to the vacillating moods of the melancholy Dane by means of unusual harmonic modulation. Although the Ophelia episode is somewhat too short for love-lorn hearts, yet it was well worth while to unearth the piece. Keussler has given expression to the importance this composition possesses for program music in a brilliant essay that has appeared in the Hamburg monthly, Die Musikwelt.

R. M. H.

Maude T. Doolittle on Concert Tour

Maude Tucker Doolittle, now on tour throughout the Middle Western States, is meeting with unqualified success wherever she appears, her pianistic art receiving appreciation from press and public. At her recital on April 16, before the Ladies' Literary Club in Grand Rapids, Mich., Mrs. Doolittle played a program which comprised Brahms' G minor ballade; "Serenade," Rubinstein; "Orientale," Amani; "Seguidilla" (Castilian dance), Albeniz; Chopin's C major and F major preludes, B flat minor and G minor mazurkas; etudes (op. 10, No. 7; op. 25, No. 6; op. 10, No. 10; op. 25, Nos. 1 and 6, and op. 10, No. 5), a group of four Debussy numbers containing prelude in A minor, "Bruyeres," "Minstrels" and "Night in Granada," as well as "Carillon" by Liapounoff. Other recent appearances were in Lansing, Mich., before an audience of over seven hundred; Toledo, Ohio, and Oberlin, Ohio. Her success was so pronounced that bookings for a tour next season are now under way.

Dolores Wins Praise with Orchestra

Mina Dolores, the lyric soprano of Philadelphia, scored a success when she appeared as soloist with the Philadelphia Plectrum Symphony Orchestra at the Metropolitan Opera House on April 27. In reviewing the concert the Philadelphia Record said that Miss Dolores' fine soprano voice is bringing her rapidly to the attention of music lovers. The reporter further stated that she sang in charming style and was warmly received.

Clarence Loomis' Activities

Clarence Loomis, of Chicago, has been reengaged as accompanist for the Elmhurst College chorus, this being his fourth season. He officiated at its concert on April 12, and on April 8 Walton Pyer and he appeared in a joint musical reading of "King Robert of Sicily," which was given at the church in Chicago where Mr. Loomis is organist and choir director.

MacDowell Symphony Orchestra to Rehearse

The MacDowell Symphony Orchestra, Max Jacobs, conductor, will continue rehearsing during the summer at the Yorkville Casino, 210 East Eighty-sixth street. Membership is open to professional and non-professional musicians of both sexes. Those desiring to join may call Sunday mornings at 10:30.

Ernesto Berumen Reengaged with Orchestra

Ernesto Berumen, the brilliant young pianist, appeared in Muncie and Fort Wayne, Ind., with the Cleveland Orchestra under Sokoloff, and his success was so spontaneous and sincere that he was engaged to appear with the same organization in Cleveland on April 24, when he played the Liszt Hungarian fantasia.

H. Le Roy Lewis Off for Europe

H. Le Roy Lewis sailed for Europe on the steamship Kroonland on Saturday, May 21. While abroad Mr. Lewis intends to devote his time to serious study. He will not return to the United States before two years.

DALLAS ENJOYS RARE TREAT IN N. Y. PHILHARMONIC

Recent Attractions Also Include Anna Case, Louis Graveure, Vera Poppe, Alfredo Graziani, Jacobinoff with Little Symphony and Bolm Ballet

Dallas, Texas, April 16, 1921.—Following closely upon the heels of the Chicago Opera Association season here came another musical treat, in the presentation of the New York Philharmonic Orchestra, April 14, under the auspices of the Dallas Symphony Orchestra Association. Dvorak's "New World" symphony occupied first place on the program and was given an inspired interpretation under the baton of Josef Stransky. Next came the Tchaikovsky concerto for piano in B flat minor, with Arthur Shattuck as soloist, who created a good impression, and was given much applause. The "Culprit Fay," of Henry Hadley and conducted by him, proved an interesting novelty, and Mr. Hadley distinguished himself as a conductor both in this and with the orchestra in the piano concerto. Stransky again led the orchestra in the closing numbers which were from Wagner—the "Tannhauser" overture and the prelude to the second act of "Lohengrin" for the encore. These were played with spirit and fire, and were easily the favorites with the audience which remained long after to applaud.

LOUIS GRAVEURE, APRIL 10.

Louis Graveure gave a beautiful program as Dallas has heard. The Dallas Band presented Mr. Graveure, and those who heard him were most enthusiastic in their praise of his artistic work. Possessing a voice of extraordinary richness and beauty, and being a real artist in his interpretations, he completely charmed those who were fortunate enough to hear him. His program was well balanced, containing old classics, two operatic arias, and groups of old English, Scotch and Irish songs.

ANNA CASE DELIGHTS.

Anna Case sang at the Coliseum, April 5, under the auspices of the Letter Carriers' Band, making her third appearance here in as many years, and the fourth in Dallas. She is one of the most popular artists who has come here. Her sweet voice, gracious manner and personal beauty all combine to make her the favorite that she is. Her pleasing program ranged from old Italian airs to modern French and English works, and each number was much appreciated by the large audience which greeted her. Claude Gotthelf accompanied.

VERA POPPE AND ALFREDO GRAZIANI IN RECITAL.

The last number on the course of the University Arts and Science Course, on which many excellent things have been given, was the concert of Vera Poppe and Alfredo Graziani. Miss Poppe showed herself to be an artist of splendid musical attainments and delighted with the arioso of Bach; gavotte, Lulli; "Après un reve," Faure; Spanish serenade, Glazounoff; the well known rhapsody of Popper, and three compositions of her own. Mr. Graziani, formerly of the Canadian and Sonora Grand Opera companies, has lately located in Dallas where he is teaching a large class, and has appeared with considerable success upon several occasions. Old Italian and some English songs made up his part of this program. He was accompanied by Russell Curtis, another recent addition to the musical life of Dallas, who hails from Boston and who is connected with the Davies School. Katherine Foster accompanied Miss Poppe.

JACOBINOFF CONDUCTS LITTLE SYMPHONY FOR BOLM BALLET.

The Adolph Bolm Ballet, assisted by the Little Symphony, recently gave a delightful performance of Russian dancing and orchestral music. Adolph Bolm himself headed the cast of dancers, and did some solo work that was very effective. Others with him were Ruth Page, Margit Leeras, Amata Grassi, Caird Leslie and Senia Gluckoff. The Little Symphony, conducted by Sascha Jacobinoff, gave a short musical program preceding the appearance of the dancers, the ensemble of which was excellent and greatly enjoyed. Sascha Jacobinoff, in one group of violin solos, hardly had opportunity to show his virtuoso powers, but interested with the fine rich tone which he drew from the violin. R. D.

PLEASING AN AUDIENCE

(Continued from page 7)

general attitude. This, it goes without saying, is rank nonsense. If a composition fails to appeal, even to the untutored ear, it is your fault, remember. Superior music can and should be just as lovely and thrilling as any waltz ever played by the best amusement orchestra in the country. Artists like Ysaye, Elman, McCormack, infuse charm into everything they do, and yet without offending the dictates of good taste.

Of course, here and there in the musical firmament are great masters whose art is of so pure and exalted a character that to understand or appreciate it demands a certain amount of culture; the work of such artists is not sufficiently elemental to appeal to the masses.

But the average musician has not this excuse for failing to please. If you who are reading these lines have cause to suspect that your renditions of good music are not as much relished as they might be, indulge in a bit of self examination. Instead of consoling yourself with the catchword that "jazz" is debasing the nation's musical standards, make sure that you really are as superior to the purveyor of popular music as you are in the habit of supposing.

Should you find here and there a crack in your armor, vow to strive perpetually toward making your work so lovely that even the most ignorant will enjoy listening to you! And until you can render difficult selections as beautifully as you would the simplest little air, do not inflict them on the public.

It might also be a good idea to make a serious study of how and why the highest paid hotel and theater orchestra leaders find favor.

Some readers may find such advice a trifle unorthodox. And to a certain extent with reason. To those of us who view music as a sacred sort of science, the ultra-sentimentality and sensuous quality of their playing seems cheap and trivial. But even so, many a self satisfied classicist could well learn from them two things of real importance: Their rhythm is always good; and because their daily bread depends upon

pleasing, everything they play is made agreeable to the ear and inspires a desire for more—a thing which cannot be said of much of the better class of music one hears.

NERVES

By Dr. X

THERE is nothing more essential to a musical career than good nerves. Without good nerves the musician, especially the public performer, is helpless. He cannot prosecute his career with any hope of lasting success, and, even if he be endowed with sterling musical genius, he will always find himself handicapped by the lack of steady foundation and support in the emotional crisis.

It must not be supposed that any sort of nervous disease or permanent nervous disorder is here referred to. The sort of nerves that will be entirely satisfactory to a man or woman in the ordinary business of life will be found entirely insufficient for the much more trying business of music. Nervous disease is decidedly rare and cannot, of course, be considered at all within the limits of this article; but nervous exhaustion and various sorts of nervous idiosyncrasies are so very common that hardly any human being, and especially very few artists are free from them. The most common sort of nervous weakness shows itself in the early student years in the form of crying spells with which all teachers of young children will be familiar, and in a certain lack of coordination which renders rapid technical work, speed and facility impossible or at least very difficult of attainment. This is generally due to some form of malnutrition or of reduced vitality, and can only be cured or partially eradicated by a protracted course of physical culture. This sort of weakness is exactly similar to, and often accompanied by, physical weakness, and lends itself readily to the same treatment. The most cruel of mothers is the mother who makes up her mind when her child is eight or ten years of age that the child is to be a musician because of some supposed indication of talent (unless, of course, the talent is very strong, giving indications of musical ability that are quite unmistakable). Real musical ability generally, but not always, manifests itself in youth by extraordinary ease in learning, but we all know that the musical prodigy does not always turn out to be a really successful musician in later years. But the child who has just moderate ability and is driven to excessive music study at an early age is likely to have its health, especially its nervous health, permanently injured.

That one side of the nerve question which interests most musicians most strongly is what we call stage fright. There have been published endless books and articles all dealing with the question of whether stage fright can be cured or not, and the consensus of opinion appears to be that it can not. That is probably true in some cases, but it is also certainly true that the suffering and disaster of stage fright can be greatly ameliorated. Stage fright is not by any means a single manifestation. It shows itself in many entirely distinct ways, and it arises also from a variety of causes. One of the commonest causes of stage fright is insufficient preparation. Amateurs, or so-called semi-professionals, who are not up to the task that they have set themselves, are "scared to death," and deserve to be. They should have more sense than to attempt to face a public without being fully and thoroughly prepared. Then, on the other hand, there is the sort of stage fright that is not really fright at all, but merely an excess of emotion. This sort of stage fright generally passes away almost as soon as the artist begins his performance, and sometimes even seems to add to its brilliancy.

But the most common of all kinds of stage fright is due simply to the fact that the nervous system is so weak, or perhaps so fatigued by excess of study or from other causes, that it does not rise to the occasion, and fails, like the weak link in a chain, just at the moment when it is most needed to bear the strain.

Now as to cures. The first sort of stage fright mentioned, that which is due to insufficient preparation, need not detain us. The second kind, that which is due to excessive emotion, had certainly better be left alone.

The third kind from its very nature lends itself to treatment, and that treatment is the same which must be given to all sorts of nervous disorders, except those which are due to actual disease. This treatment consists first of rest and then of nourishment. Yet both the rest and the nourishment must be taken with decided discretion. The best form of nourishment for the nerves is nourishment which is taken at frequent intervals, so that one never draws on the reserve forces as one does when working on an empty stomach. Artists who suffer from stage fright should never adopt the "no breakfast" plan, or go from breakfast to late dinner with only a bite of lunch in between. They should try to take a little nourishing and easily digested food every three or four hours. And especially they should not do any work calling for great nervous strain, like public playing, while digesting.

Then in the matter of rest. The rest must not be complete. Complete rest unfits the artist for public work. The artist should endeavor to find frequent opportunities to play in public, if only for a few friends, so as to keep the nerves in the state of being attuned to that sort of effort. This is an important point, because there are many artists who imagine that they can spend the time before a rare public appearance in rest or in ceaseless practice and be in good shape when the day of the concert arrives. This is absolutely not the case. Private practice simply causes fatigue and allows the nerves to relax to such an extent that it requires some time for them to resume even their normal state.

But the artist can do the necessary amount of practice, and can play more or less frequently in public, or for friends, which amounts to the same thing, and yet get a great deal of rest if he will only take the trouble to watch himself, not to rush about wasting energy in the hasty accomplishment of useless things.

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ACROSS THE COUNTRY

(Continued from page 57)

four songs. The children were thoroughly interested and very appreciative.

Hartford, Conn., April 30, 1921.—The Choral Club of Hartford gave its second concert of the fourteenth season April 22, Ralph L. Baldwin conducting. The club was assisted by Phoebe Crosby, soprano; E. L. Brown, baritone, and the MacDowell Male Choir of Springfield. The choral numbers included "At Sea" (Dudley Buck), from "Golden Legend"; "Sunday on the Sea" (G. A. Heinze), "The Piper o' Dundee" (Scotch folk song arranged by A. Othegraffen), "Venetian Love Song" (Ethelbert Nevin), "Idylle Mongolienne" (Frederick Stevenson), "Discovery" (Grieg), "Chorus of Homage" (William Gericks), "The Victors" (Philip James), "My Love" (Horatio Parker), "The Hundred Pipers" (Clarence C. Robinson), "To the Genius of Music" (Hermann Mohr). In this last, the chorus was assisted by Miss Crosby, whose excellent voice and delightful personality won for her many friends. She was also heard in an aria from "Aida" and a group of shorter numbers by Barbour, Curran, Lieurance and Cadman.

Houston, Tex., April 28, 1921.—Edgar Fowlston appeared here in concert twice last week, and was exceedingly well received both by his audiences and also by the critics who devoted much space in the dailies to praising him for his art. The Chronicle stated that Mr. Fowlston is equipped vocally with a baritone of great power and of good tone quality. He sings with the spirit and force of one who has acquired a thorough education in literature and the arts as a background for musical interpretation. The critic of the Houston Post was of the opinion that Mr. Fowlston has a rich baritone voice capable of great expression and controlled in soft passages almost to a whisper.

Indianapolis, Ind.—(See letter on another page.)

Lexington, Ky., April 27, 1921.—The Artist Concert Series for 1920-21 came to a brilliant and successful close, socially and financially, with the concert given by the New York Philharmonic Orchestra two nights after Schumann-Heink had charmed a huge audience with a fine program. Earlier in the season the Cincinnati Symphony Orchestra gave two concerts; also Geraldine Farrar, Tetrizzini and Galli-Curci. Tetrizzini and Galli-Curci were not included in the artists of the concert series but all the six concerts were brilliant successes and the program for the next season promises to be as brilliant in every way. Eight hundred season tickets were sold last year and many have been subscribed for the coming season.

Los Angeles, Cal.—(See letter on another page.)

Macon, Ga., May 10, 1921.—On Monday evening, May 9, under the local management of Robert H. Williams and Lincoln McConnell, Jr., an interesting program was presented by Geraldine Farrar, with Edgar Schofield, baritone, and Arturo Bonucci, cellist, assisting. Mr. Schofield opened the program with "O tu Palermo" (Verdi) in which his splendid baritone voice was heard to advantage. He also contributed a group of shorter numbers in French and one in English, to the delight of his enthusiastic listeners. Miss Farrar was heard in a group of French songs, recitative and aria "Batti, Batti" from Mozart's "Don Giovanni," and a group in English by Tchaikowsky, Schumann, Dvorak and Gretchaninoff. Mr. Bonucci gave Boccherini's concerto in B flat and shorter numbers by Lalo, Debussy and Nachez.

Marinette, Wis., April 25, 1921.—The music committee of the Marinette Woman's Club has been doing excellent things for the cause of music. On April 18 an interesting program was given a second hearing by popular request, the first performance having taken place February 7. The club chorus, which was heard in numbers by Branscombe, Bliss and Ward-Stephens, includes Gertrude Biehn, Winsome Worthen, Marjorie Sprester, Marian Sillman, Mabel Sette, Margaret Goodman, Mrs. A. J. Steffen, Mrs. W. F. Schulz, Mrs. Alvin Davis, Mrs. Warren Grace, sopranos; Mrs. E. H. Redeman, Mrs. Joe Gitchell, Mrs. H. F. Below, Ida Evans, Mrs. J. E. Dunn, Mrs. G. E. Densin, Mrs. C. A. Cook, Sadie Lewis, Catherine Michie, altos. The capable director is Mrs. Henry Anderson, and the accompanists are Harriet Worthen, Mrs. E. J. Grandholm, Eva Feldstein and Mrs. Alfred Hannebeck. Those who were heard in solo numbers were Catherine Michie, Lucile Dettman, Mrs. Warren Grace, Sadie Lewis, Ida Evans, Agnes Peters, Gertrude Biehn, Edith Marie Hannebeck, Vernon Desgardin, Mrs. A. J. Steffen, Marjorie Sprester, Mrs. E. H. Redeman, Gertrude Weber, Edith Hannebeck, Bernice Prudhum, Elizabeth Holquist and Mary Elizabeth Kass.

Memphis, Tenn.—(See letter on another page.)

Miami, Fla., April 25, 1921.—Among the musicians who have been entertained in Miami this season none have been appreciated more than Emma Thursby, who visited Prof. and Mrs. David Todd last Thursday afternoon. Miss Thursby was entertained informally by Mr. and Mrs. Dexter Bradford at Miami Beach. The invited guests were Mr. William Mark Brown, Mr. and Mrs. Eno, Mrs. Mark Morrison, Mrs. N. L. Stevensen, Mrs. A. L. Andrus, Mrs. Holmes, Mrs. Binney Earle, Mrs. S. Ernest Philpitt, Mrs. Harvey Jarrett, Mrs. H. H. Bailey, Sophie Carey, Mrs. Cyrus Jacquith, Mr. and Mrs. A. H. Bouldin, Kate Havens, Mrs. H. Michelson, Sproule Baker, Virginia Evans, Mrs. J. L. Gragny, Carrie Jarrett. Miss Thursby left the next day for Palm Beach, where she will visit the Craig family. Later she will spend a month with her brother, Louis Thursby, at Merritt, Fla., on Indian River. Early in June, Miss Thursby expects to return to New York.

Last week the Dexter-Bradford entertained Helen Bertram Morgan, dramatic soprano, formerly with the Boston Ideal Opera Company, and Florence Wakefield Havens, lyric soprano, formerly of Chicago but now a resident of Buena Vista. Both artists pleased with several numbers, accompanied by Frances Tarboux, who also played a Brahms number.

Louis D. Gates, for a number of years director of the Presbyterian Church choir, concluded his services with the choir of this church last Sunday. Mr. Gates possesses a

tenor voice of rare sweetness which has been cultivated carefully, and which he uses with excellent judgment. His work in building up the choir has won a host of friends and has proven a drawing card for the church on account of the high musical standard required.

The last meeting of the season of the Polk Music Club, assisted by the Junior Music Club, was held in the Woman's Club Auditorium last Saturday evening. A fine musical program was rendered before a capacity house. Those who participated were Willie Becks, Marguerite Galatis, Margaret Yearian, Leonard Webber, Marjorie Maynard, Clara Cohen, Alexine Peoples, Naomi Robbins, Pearl Robbins, Mary Poore and Lucile Clark, who rendered numbers by Polk, Sudds, Brown, Rubinstein, Mozart, Godard, Mana-Zucca, Bachmann and Mokrejs.

When the Miami Music Club, organized by Grace Porterfield Polk, met for its last session during the present season, Mrs. R. D. Maxwell and Mrs. Carl Mayer were the charming hostesses. An excellent program was rendered at the White Temple, which has been the club home throughout its successful year. The program subject embraced four "American Women Composers"—Grace Porterfield Polk, Carrie Jacobs-Bond, Jessie Gaynor and Mana-Zucca. Those presenting it were Mrs. E. C. Wakefield, Mrs. Marshall Philpitt, Adelaide Clark, Mrs. O. B. Sailors and Robert Louis Zoll.

Mr. and Mrs. Polk have gone to Greenwood, Ind., where the American Song Composers' Festival will be held at the Polk Memorial Building, June 1, 2 and 3, 1921.

Milwaukee, Wis.—(See letter on another page.)

Montreal, Can.—(See letter on another page.)

New Orleans, La.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Providence, R. I., April 20, 1921.—In Memorial Hall, March 29, Gilbert Congdon Carpenter, Jr., pianist, and his brother, Francis Wood Carpenter, second boy soprano, gave a joint recital before a large and enthusiastic audience. Gilbert Carpenter, a pupil of Avis Bliven-Charbonnel, revealed unusual talent and his playing was marked by rare intelligence and musicianly interpretation. His numbers included Dohnanyi's rhapsodie in F sharp minor, Scott's "Danse Negre," and a group of Chopin. Francis Carpenter, who is the soloist at Grace Church, New York, pleased the audience by his excellent rendering of "When Celia Sings," by Frank Moss, and "He That Dwelleth in the Secret Plans of the Most High," by MacDermid. Beatrice Warden played his accompaniments with skill.

The Chaminade Club, of which Mrs. Gilbert C. Carpenter is president, presented Greta Torpadie, soprano, at its artists' concert in Memorial Hall, March 30. This was Miss Torpadie's second appearance with the club and she was heartily greeted as she appeared on the stage. She chose a varied program, and before her group of Scandinavian songs added much pleasure by reading the text of each in English. Her voice is a lyric soprano which she uses with skill, and to each of her songs she gave fine interpretations. Her accompanist was Nora Norman.

Under the auspices of the Chopin Club, of which Mrs. Edgar J. Lowmes is president, an excellent concert was given at Mrs. Lowmes' home, March 29. Lucy Marsh, soprano, rendered an aria from "Aida" and Hageman's "Do Not Go, My Love." Emma Winslow Childs added to the artistic success of the evening by her piano solos, and Margaret Gardner Craig also pleased with a group of harp solos.

George Jordan, violinist, assisted by Claudia Rhea Fournier, contralto, gave a recital April 3, in Elks Auditorium, before a large audience. Three years ago, Master Jordan, then but thirteen years old, gave his first recital, and at that time showed unusual talent. Since then he has pursued his studies with Frederic Fradkin and Mme. Vidal in Boston. Marked progress was noticeable, especially in his playing of Tartini's sonata in G minor, which he gave with a fine sense of understanding. His tones were broad and pure. He also revealed many excellent qualities in his playing of a por-

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tion of the Vieuxtemps concerto and Wieniawski polonaise in A major. Mme. Fournier sang with her usual good taste. Catherine Douglas was the accompanist for Mr. Jordan and Mabelle Baird for Mme. Fournier.

Rene Viau, pianist, eighteen years old, was adjudged the winner in the Rhode Island piano contest under the auspices of the State Federation of Music Clubs. The contest was the biennial competition held by state branches of the National Federation of Music Clubs. He is now eligible to take part in the district contest. Mr. Viau, who is a graduate of the Hans Schneider Piano School, recently gave a recital, receiving much praise by the local critics.

Thursday morning, March 31, the Chopin Club, of which Mrs. Edgar M. Lowmes is president, gave its monthly musicale in Churchill House. All the performers were under sixteen years of age and the talent was local with the exception of Winslow Rouse, boy soprano, of Boston. He rendered in good style Bach's "My Heart Ever Faithful," also a group of songs by Fischer, Brochhoff and Densmore. Mary Iacovino, with her teacher, Dr. J. Jordan, as accompanist, surprised and delighted her hearers by the manner in which she rendered the aria from Mozart's "Le Nozze di Figaro." She also sang Dr. Jordan's "The Butterfly," written especially for her. Other numbers were given unusually well by Helen Lowell Vining, violinist; William P. Cameron, harp, and Victoria Johnson, cellist.

The final concert of the Boston Symphony Orchestra was given at Infantry Hall, April 12, with Felix Fox, soloist, playing a Beethoven concerto. Mr. Fox is widely known in Providence and there was an exceptionally large audience present to greet him. The symphony was Tchaikovsky's fifth, splendidly given, a fitting close to a most enjoyable season.

Reading, Pa., May 2, 1921.—The Reading Choral Society in its initial concert of the present season set a high standard. Gounod's "Redemption" was one of the most successful musical offerings given here in years. The Society was assisted by an orchestra of fifty picked musicians from the Philadelphia Orchestra, together with Mrs. R. G. Gibbs, soprano; Amy Brumbach, a local artist, contralto; Lambert Murphy, tenor, and Fred Patton, baritone. Emily Strause, regular accompanist for the chorus, served in that capacity during some parts of the chorus work. N. Lindsay Norden, the new conductor of the Choral Society, made a profound impression by his intelligent and skillful direction of every number on the program. The chorus sang with a precision of attack, a keen insight of interpretation, and a scholarly sense of expression. The orchestra was led in a most spirited fashion by Mr. Norden in the "Coronation March," by Kretschmar, and Tchaikovsky's fifth symphony. The accompanying of the orchestra for the choruses and soloists all through the program was magnificent. The soloists proved themselves to be admirably fitted for the work in hand, the singing of each being characterized by a particularly beautiful and expressive musical conception. The Choral Society has added a significant triumph to its former laurels, the credit of which is largely due to its capable conductor.

Rajah Theater was completely filled with an appreciative audience that listened with rapt attention to the music rendered by the Philharmonic Orchestra, of New York, under the leadership of Josef Stransky, with Henry Hadley as associate conductor. The program was composed of three numbers—symphony No. 4 in F minor, op. 36, by Tchaikovsky; rhapsody, "Culprit Fay," with Hadley, its composer, conducting, and a group of three selections: the overture, "Rienzi," the prelude to "Lohengrin," and the overture, "Tannhäuser," by Wagner. The orchestra maintained its splendid reputation and distinguished itself in the superior rendition of these selections. Both conductors, as well as the members of the orchestra, acknowledged the exceptional ovation accorded them.

Helen Stanley, soprano, and Samuel Gardner, violinist, gave a concert in the Rajah Theater which music lovers pronounced one of the best heard here in years. Rarely has an audience acclaimed any artists as were these. The superb artistry of both the vocalist and violinist was probably never better displayed and the audience carried away with it a deep and lasting impression of a musical evening incomparable in its standards of true musicianship. Ellmer Zoller was the accompanist for Mme. Stanley, and Louis Spielman for Mr. Gardner, both of whom proved to be capable artists.

Walter Heaton, organist and choirmaster of Holy Cross M. E. Church, a thoroughly schooled and eminently capable organist, has just completed twenty-five years' service, which was celebrated in a fitting manner. Mr. Heaton is highly regarded in musical circles. His organ recitals both in his own church and other churches of the city and elsewhere are noteworthy. His work as a composer is well known and the chorus training of his church choir has attained satisfactory results.

Carl Moter gave a recital of his own compositions before leading music lovers and artists of Reading at the Woman's Club. His program was varied, his playing being characterized by ease, grace and excellent technic.

The Reading Symphony Orchestra rendered a pleasing program at the second popular concert under the painstaking and intelligent direction of Harry E. Fahrback at the Rajah Theater. "Don Juan," by Mozart; "The Rustic Wedding Symphony," by Goldmark; "The Carnival," by Dvorák, were rendered in a most impressive manner. The assisting artist was Marie Sundelius, who charmed her audience with Micaela's aria from "Carmen" (Bizet) and a group of five solos, all rendered acceptably.

Leon Abbot Hoffmeister, baritone, a former resident of Reading, and Bertha Oeser Hoffmeister, soprano, were heard in a delightful song recital at the Woman's Club, with Evelyn Essig at the piano.

Walter Heaton, organist and choirmaster of Holy Cross Memorial Church, presented a program of unusual merit at Grace Lutheran Church. The selections were rendered in a masterful manner. Mr. Heaton was assisted by the Grace Lutheran choir; Harry Weber, tenor; Harry Kramer, bass, soloists of the choir, with Mabel Wann, director of the choir, as accompanist.

Otto Wittich, violinist, and Chester Wittell, pianist, two of Reading's most capable musicians, rendered an artistic recital of sonatas at the Woman's Club which was enjoyed by a capacity audience. Three sonatas by well known composers were skillfully performed. Edward Grieg's sonata in C minor, Brahms' sonata in G major, and Sylvio Lazzari's

sonata in E major formed a musical treat which brought forth a display of rare skill and unusual technic, producing a profound impression.

The final subscription concert of George D. Haage's musical season was a fitting climax to one of the most successful series of programs ever offered to the music lovers of Reading. Theo Karle, tenor, and the Elshuco Trio, consisting of Elias Breese, violin; Willem Willeke, cello, and Aurelio Giorni, piano, presented a program of such genuine merit that the audience was held in rapt attention throughout. Mr. Karle was accompanied at the piano by Gene La Forge.

The Barton Sextet Club delighted a capacity house at the High School for Boys as the fourth attraction of the Reading Teachers' Association concert series. Every member of the club proved to be an artist of exceptional merit, each number on the program receiving well deserved approval.

The fifth of the series was a delightful concert by the Commonwealth Artists. The personnel consisted of Fred Tilletson, pianist; Carl Zeise, cello; Frank MacDonald, violin, and Hazel Morris, soprano. The numbers were all of a high order.

The final concert, by no means the least impressive in musical standards, proved a most fitting climax to an innovation in public school musical endeavors which reflects great credit upon its originator, Claude Rosenberry, supervisor of music. The Crawford Adams Company delighted a large audience with a program which in every way pleased. The entire series of concerts was a complete success, which assures their continuance for another year.

College glee clubs may come and go, but to the Muhlenburg College Glee Club special credit must be given for the splendid concert which was rendered at Rajah Theater to a large audience. The program was a varied one, with excellent a capella singing by the club.

The Reading Symphony Orchestra gave another of its concerts before an enthusiastic audience, the Beethoven selections which featured the first half of the program being excellently played. The other numbers were no less enjoyable. Ethel Newcomb, pianist, who was the assisting artist, clearly demonstrated that she is a naturally gifted musician. She held the attention of the audience with her finished renditions.

The Musical Art Club is making its influence felt by the splendid work it is doing. An enjoyable meeting was held in St. John's Lutheran Church at which the musical program contrasted the style of J. Sebastian Bach with that of one of the leaders of the present school, Alessandro Yon. Earl Rollman, in a capable address, contrasted these two concert organists. Representative compositions for the organ by Bach and Yon were rendered by Henry F. Seibert, Marguerite Scheifele, Carrol Hartline, Earl Rollman and Richard Wagner.

San Antonio, Tex., May 3, 1921.—Alma Peterson, soprano, was presented in recital, April 25, under the auspices of the Travis Park Missionary Society, before an appreciative audience. Her voice is of rich, pure, resonant quality, and she sings with good interpretative ability. Her program consisted of songs by Massenet, Brogi, Woodman, Lieurance, MacFadyen, Mallory, Protheroe and

Beach, also a group of Swedish folk songs, in Jenny Lind costume, and Mimi's aria from "La Bohème." Encores were necessary after each group, and for these she played her own accompaniments. Frank Herlee was the capable accompanist, also giving two groups of piano numbers, which were well received including numbers by Gorland (two), Scharwenka and Chopin.

Elizabeth Alexander, pianist, was presented in recital, April 26, by her sister, Mrs. W. W. McAllister, assisted by Alice Simpson, mezzo soprano, artist pupil of Mrs. Fred Jones of this city. Miss Alexander studied in Chicago. Her numbers were by Handel, Palmgren, Chopin, Schumann, Poldini and Paderewski. Her playing showed a sure, firm touch, with singing legato, and a marked degree of interpretative insight. Miss Simpson's numbers included "O Cessati di Piagarmi" (Scarlatti), "Lullaby" (Cyril Scott), and "Serenade Espagnol" (Chaminade). Her voice is resonant, very smooth in all registers, and appealing in quality, with just a sombre touch.

The following are the newly elected officers of the music department of the Woman's Club: Mrs. J. W. Hoyt, chairman; Mrs. S. Chandler, vice-chairman; Mrs. C. O'Neil, treasurer, and Mrs. J. P. Pinto, secretary. Alice Simpson, mezzo soprano, and Mrs. Joseph Dart, pianist, contributed two greatly enjoyed groups.

Forty convalescent soldiers were the guests of the Sorosis Club when an interesting program, arranged by Mrs. Harry Leap, was given. The participants were Mrs. Harry Leap, Walter Dunham, organists; Mrs. Edward Sachs, Mrs. A. M. Fischer and Mrs. Arch Henderson, pianists; Mrs. Fred Jones, Annie Oge Wicks and Mrs. George Gwinn, sopranos; Elsa Harms and Mrs. T. H. Flannery, altos; W. A. Turner, tenor; Fred Daggett, bass; Edward Goldstein, cellist, and Mrs. Frank Smith, Mrs. Dubose, Mrs. Lester Morris, Corinne Worden, Willeta M. Clark, Hazel Cain, violinists.

La Rue Loftin, pianist, artist pupil of Clara Duggan Madison, was presented in recital, April 29. Her tone is expressive, capable of delicate pianissimos and splendid fortissimos. The program consisted of numbers by Bach, Chopin, Schumann (two), Scriabine, Moszkowski, Liszt and David Guion.

Irma Seydel, violinist; Edgar Fowlston, baritone, and Artemisa Elizondo, pianist, were presented in recitals, April 29 and 30, by the Prospect Hill Community Club. Interesting and splendidly received programs were given at each recital.

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Shreveport, La.—(See letter on another page.)

Sioux City, Ia., May 6, 1921.—On March 30, the St. Olaf Choir sang to a splendid audience. The choir came up to the fullest expectations of every one; in fact its work was amazing in more ways than one. The program explored not only the realm of Lutheran composition, but also ventured into the Russian church music, and brought one down to present day composers. The "Christmas

(Continued on page 66)

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Several of the annual summer reviews that usually begin on Broadway during the first week of June are postponing their openings until later. The first part of July now seems to be the time. There are more closings than new shows to take their place, thereby leaving many theaters dark, a condition that has not existed for several years. Only the most popular productions will venture into the summer months. The past two weeks have virtually marked the end of the winter attractions.

Joe Weber brought his musical play, "Honeydew," back to the Casino last week in hopes of repeating his former success. The entire original cast is still intact and, if anything, the show has more "pop." The music for "Honeydew" is by Efrem Zimbalist. This show played for four months during the winter and occupied one of the first places among musical attractions. This return engagement is indefinite. It should be able to hold its own pretty well for several weeks.

"THE THREE MUSKETEERS."

"The Three Musketeers," a musical show arranged by Richard W. Temple from the famous Dumas story, had its premiere finally at the Manhattan Opera House last Thursday night. This attraction holds the record for postponements. Owing to the illness of Mr. Temple, who plays D'Artagnan, there were no less than six different evenings selected for the opening. However, as we have said, the eventful occasion took place last Thursday, and



White Studio

THE FAIRBANKS TWINS.

Who are making "Two Little Girls in Blue" at the Cohan Theater, one of the big musical successes for the summer season. Last week they gave a twin matinee which proved to be a tremendous success, the records showing that there were 109 sets of twins present in the audience. The prize awarded by the Fairbanks Twins and another pair of twins in the company, the Tomsons, was a ten dollar gold piece to the oldest couple present, aged eighty-seven years. The matinee made such a hit that it may be repeated in the near future.

from all reports the production seems to be a success. The Southern Light Opera Company, the name of the organization that is producing this season of operetta, announces that it will offer various attractions throughout the summer. This seems quite possible, and if all are as good as "The Three Musketeers" no doubt the plans will be carried out. Paula Temple, the daughter of Mr. Temple, pleased very much; she is called the star of the company. A detailed review will be published later.

"THE BELLE OF NEW YORK."

The Shuberts have released a very elaborate revival of "The Belle of New York," which will come to the Winter Garden on May 30 as a summer attraction at this famous amusement place. Every effort has been put forth to make this musical offering one of the feature productions of the season. An all star cast is promised.

"PRINCESS VIRTUE" CLOSES.

One of the summer musical shows that received a lukewarm welcome closed after a little over a week at the Central Theater. "Princess Virtue," with Tessa Kosta as prima donna, was short lived. The Central has been leased to William Fox, Inc. "A Connecticut Yankee at King Arthur's Court" moved over from the Selwyn on Sunday for about a month's run. This makes another picture for a legitimate house.

GEORGE M. COHAN IN "THE TAVERN."

There is a great deal of interest centered on the return engagement of "The Tavern," at the Hudson Theater, this week. No less a personage than George M. Cohan himself will play the role of the Vagabond. This perplexing play ran for months during the winter, and after a doubtful first few weeks ended with a record, and has been declared to be one of the truly interesting plays of the season. The present cast belongs to the company that played "The

Tavern" in Chicago. The engagement has been booked for an indefinite stay.

"ROMANCE" OFF FOR CHICAGO.

"Romance" closes on May 30, after a phenomenal revival lasting for thirteen weeks at the Playhouse here. Doris Keane announced earlier this season that she would make a coast to coast tour with "Romance," but her plans have changed and next season will see this star in a new play. The Chicago engagement will be a limited one.

GERTRUDE VANDERBILT JOINS "THE GOLD DIGGERS."

Ina Claire, who has played Jerry in "The Gold Diggers" for nearly two years, has left the cast for a much needed rest. David Belasco engaged Gertrude Vanderbilt to play Miss Claire's role and after her debut last week she received most flattering notices. It would seem that Miss Claire will not be sorely missed, for Jobyna Howland still seems to be carrying off most of the honors. There are at present no indications of this comedy closing for some time. Possibly it will reach the "three years" mark.

ZIEGFELD "MIDNIGHT FROLIC" CLOSES.

Possibly the most famous place of amusement in New York, atop the New Amsterdam Theater, the home of the Ziegfeld "Midnight Frolic," is to be no more. Florenz Ziegfeld, Jr., has stated: "I'm through! The present system of espionage has taken all of the life and enjoyment out of the midnight show. So May 28 will be 'good-night.' Maybe we will make a little theater out of the roof. I do not know yet." He declared that he would not subject his audiences to policemen "sniffing around" to see if a diner had a flask and used it. "We have been obeying the law strictly, as far as our service was concerned. We have sold no liquor." Thus has the vigilance of the prohibition officers killed the most popular of New York's theatrical entertainments.

WALTER HAMPTEN ENDS SUCCESSFUL SEASON.

When Walter Hampton and his company end their season this Saturday night at the Broadhurst Theater, they should be tremendously satisfied with their six weeks' engagement here. The season has included "Hamlet," "Macbeth," "Merchant of Venice," "Taming of the Shrew," "Comedy of Errors"—of the Shakespearian repertory—and a revival of the once very successful play, "The Servant in the House." It is seldom that a company offering Shakespeare receives such universally good notices as did Mr. Hampton, or has anyone offered such a variety of characters, for discriminating New York, and be compared so favorably with the noted Shakespearian actors of the past and present. Mr. Hampton can bring his company to New York any season and be assured of hearty support.

"SNAPSHOTS" AT THE SELWYN.

The Selwyns and Lew Fields will bring their big revue, "Snapshots of 1921," to the Selwyn Theater next week. The cast includes Nora Bayes, Lew Fields and De Wolf Hopper.

"THE LAST WALTZ" A PRONOUNCED HIT.

It is reported that the box-office took in nearly \$35,000 last week for this latest musical show in New York. "The Last Waltz." The seats are on sale for weeks in advance. This possibly will be a record for the Century, the uptown theater, where attractions do not seem to thrive particularly, one reason being that it is such an enormous place that it takes such a vast throng of people to fill it. But "The Last Waltz" is "packing them in." The charming music by Oscar Straus, with Eleanor Painter as prima donna, and Walter Wolf, James Barton and dozens of others, all make this operetta an attraction of unusual quality. The Shuberts also have surrounded this splendid cast with a scenic background that has rarely been excelled by them. There is little wonder that it is a success and it is not to be doubted that the Straus operetta has settled down for at least several months' run.

"PHOEBE OF QUALITY STREET" CLOSING.

After a had two weeks' engagement at the Shubert Theater, "Phoebe of Quality Street" closed last Saturday night. This was not a surprise, for the musical comedy was not particularly well received. However, the music by the Viennese, Walter Kallo, is superior to much of the music in musical shows heard here this season. The greatest disappointment seemed to have come from the fact that Barrie's "Quality Street," from which the musical comedy was taken, had been sorely abused. Barrie fans were much offended and would have none of it. The two principals—Dorothy Ward and Shaun Glenville—will have leading parts in "The Belle of New York." Perhaps the new show will give them a better opportunity for their talents. They were not particularly attractive in "Phoebe."

STILL ANOTHER NEW THEATER FOR NEW YORK.

The news that A. L. Erlanger will begin immediately to erect a new theater to be called the "Model," on Forty-fourth street west, does not come as a great surprise. The wealth of new playhouses and the rapidity with which they have been opened this season prepare us for all such announcements from our active producers. The plans call for one of the handsomest structures yet built among the new theaters of this city. The more the merrier, say we!

"ENTER MADAME" MOVES TO REPUBLIC THEATER.

It was reported last week that "Enter Madame" would close, but in the meantime plans have been changed. Brock Pemberton sailed for Europe two days ago, having announced that he would not take "Enter Madame" to London as he had expected. The Fulton Theater has been rented to the Theater Guild for "Liliom" and the public apparently will not permit "Enter Madame" to leave Broadway. Thus, beginning Monday night this company continued its successful run at the Republic Theater. It is possible that this comedy will continue well into the summer as the demand for seats has exceeded all expectations.

"SHUFFLING ALONG" PROVES INTERESTING.

New York was treated to a novelty on Sunday evening, when, at the Sixty-third Street Theater, "Shuffle Along," a

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GEO. M. COHAN (Himself)
in **"THE TAVERN"**
"The Season's Laughing Success"

musical comedy, which was written, produced and acted entirely by negroes, opened before an invited audience. Since the days of Williams and Walker shows and its follower, "The Smart Set," New York has had no such production. Chief honors of the evening went to the composer of the score, Eubie Blake, who conducted, for his music is unusually tuneful, and to Lottie Gee, a soprano, well known in vaudeville. Such numbers as "Love Will Find a Way," "Wild About Harry" and several others, should prove to be distinct hits. The story revolves about a negro mayor-alty election, two partners in the town grocery store running against each other. Although submerged at times by the large number of musical numbers, it will doubtless manage to hold its own, providing enough broad comedy to satisfy, including a dancing boxing bout by F. E. Miller and Audrey Lyles, which is one of the best peices of low comedy seen in some time. Besides this there is a chorus which can really sing and which does fine work in the ensembles, and a male quartet beyond the average. Considering the inadequate facilities of the theater, the first performance was fairly smooth, but at times it did show that it needed the hand of an experienced stage manager—things, however, which no doubt will be remedied.

NOTES.

An all star cast including Blanche Ring, Richard Carl and other notables, will begin a summer engagement at the Times Square Theater on June 6, in a revue called "The Broadway Whirl."

Eugene O'Neill's newest play, "Gold," will open at the Frazee Theater on May 30.

A revival of "John Ferguson," by St. John Ervine, will be offered by the Theater Guild at the Garrick beginning this week. The engagement is for only three weeks. It will be remembered that this play was one of the most notable productions of two seasons ago.

"Liliom," the Molner play, produced also by the Theater Guild as its last new offering for the season, has developed into such a financial and artistic success that larger quarters have been secured. On last Monday, the entire original cast with the exception of Dudley Diggs (who returns to his old role as Jimmy Caesar in "John Ferguson") was transferred to the Fulton Theater for what appears at this writing to be a summer run.

Jefferson de Angelis is the first star to be engaged by Henry W. Savage for the revival of the "Merry Widow" which is due for the early fall. He will play the comedy role of Nash.

Great disappointment will be expressed throughout the country when it becomes known that David Belasco has concluded not to send "Deburau" on tour next season. New York has not had a more artistic production nor one that has enjoyed greater popularity during the past months. The reason given is that the cost of operating profitably on tour is not possible, it being a very expensive play. "Deburau" will continue at the Belasco Theater for a couple of months longer.

This is the last week for "The Passing Show of 1921," at the Winter Garden. The entire production is being sent to Chicago to the new Apollo Theater. This revue is ranked among the best of the Winter Garden's shows, and has had a season of twenty-two weeks. Willie Howard and Marie Dressler are among the stars.

"Nemesis," by Augustus Thomas, did not prove a success and was withdrawn last week from the Hudson. It will not be sent on tour.

"The Emperor Jones," with Charles Gilpin, also closed last week at the Princess. The acting of Gilpin has been one of the notable events in the past theatrical season. Rudolph Klauber has arranged to take the original company to London in July. Upon its return to America in the fall a tour of the principal cities will be undertaken.

At the Picture Theaters

THE CAPITOL.

We are just a bit spoiled. For the past season the showings at the motion picture houses have been of such high standard that when one was given that was not particularly liked, disappointment followed. These remarks lead up to



A SCENE FROM THE BENDA MASK NOVELTY AT THE CRITERION.

Desha, as the Sad Girl; Vera Meyers, as the Frivolous Girl, and Paul Ocard, ballet master of the Riesenfeld theaters, as the Dandy, as they appear in the Benda Mask novelty, which is running at the Criterion Theater in connection with Cecil De Mille's "The Lost Romance." The number is interesting, telling as it does the story of the Sad Girl, who, having read much, is in love with Love, becomes enamored with the Dandy who happens along. He, flattered by her attentions, reciprocates her affection for a brief season, but the charms of the Frivolous Girl, who now appears on the scene, prove greater to the suitor and he goes off with the latest comer, to the chagrin of the Sad Girl.

Will Rogers in "Boys Will Be Boys," the feature that was shown at the Capitol last week. When Will Rogers was seen nightly on Broadway several years ago, he was considered one of the cleverest of comedians. But we do not think that his pictures are nearly as amusing. Perhaps it is not his fault for the story, "Boys Will Be Boys," as seen on the screen was not particularly interesting. The comedy presented Harold Lloyd in his first three reel comedy, "Now or Never." There were a lot of new stunts and these comedies always smack of the thriller.

Erik Bye, baritone, and Maria Samson, soprano, sang the duet from "Pagliacci." Their voices harmonized beautifully and they gave a very pleasing interpretation to this well known number. The second soloist who perhaps created the most profound impression of any of the numbers on the program was Jacques Gordon, the concertmaster of the Capitol Orchestra. His selections were, "Songs My Mother Taught Me" (Dvorak) and "Liebesfreud" (Kreisler).

THE STRAND.

With Mary Pickford in "Through the Back Door," large audiences were assured at the Strand last week. The scenes are laid in Belgium and America and are true to environment to a truly remarkable degree. For the prologue, the splendid Strand Male Quartet, in the garb of Belgian peasants, appeared in a realistic dooryard and sang with all that remarkable beauty of tone and fine balance for which the organization is noted, such old favorites as "Dreaming Alone in the Twilight" and "Thinking I Hear You Call." The members of the quartet are Donald Chalmers, basso; George Reardon, baritone; John Young and Frank Mellor, tenors. The overture was the tuneful "Chocolate Soldier" of Strauss, with Carl Edouarde conductor, and Francis W. Sutherland assistant conductor, leading the Strand Symphony Orchestra with their accustomed verve. Estelle Carey, soprano, added much to the effectiveness of the number with her singing of "My Hero." Martin's "Melody of Peace," with Frederick M. Smith and Herbert Sisson at the organ, completed the musical program. For the pictures there were the usual Mark Strand Topical Review and a Toonerville Trolley comedy, "The Skipper's Scheme," a picturization of the famous Faontaine Fox cartoons.

THE RIALTO.

Last week's program at the Rialto opened with the graceful "Dance of the Hours," from Ponchielli's "La Gioconda," played by the Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting. It is a pity that this orchestra, which is heard to such excellent advantage under Hugo Riesenfeld's baton, fails to maintain that high standard at "off" performances. There should be no such thing as an "off" performance, but each should reflect equal credit upon the organization. Gladys Rice, soprano, in a costume of decidedly bizarre coloring, although one felt somewhat at a loss to know whether she represented an Oriental, an Indian or a Gypsy, sang Amy Woodforde-Finden's "Till

I Awake," immediately preceding the feature picture. This was "The Idol of the North," featuring Dorothy Dalton. Two special favorites—Emanuel List, basso profundo, and Edoardo Albano, baritone—gave the duet from Bellini's "Puritani." The organ solo played by John Priest was Widor's "Marche Pontificale."

THE RIVOLI.

According to the program, the overture to Nicolai's "Merry Wives of Windsor," with Frederick Stahlberg and Joseph Littau conducting, opened the performance at the Rivoli last week. As a matter of fact at the particular performance which the writer attended, the curtain went up showing the musicians in their places and everything ready to begin, but no conductor. There was an awkward pause, the musicians looked at each other questioningly; still no director. Finally the door opened and a gentleman hurriedly took his place at the desk. It looked like Josiah Zuro, but as he refused to acknowledge the applause at the end of the number, it was not possible to verify this. Be that as it may, the gentleman certainly proved himself an excellent conductor, holding his forces with a firmness which was unmistakable and thoroughly delightful.

There were two unusual musical numbers on the program. The first was Schubert's "Serenade," sung by Miriam Lax and Nathalie Jacus, sopranos; Inga Wank and Susan Clough, mezzo-sopranos, amid a rustic setting along the shore of a lake over which a bright yellow moon gazed complacently. The four voices blended with unusual beauty and proved effective. Immediately preceding the picture feature, which was "Sham" with Ethel Clayton as the star, there was a lovely setting for Harrison's "In the Gloaming." Betty Anderson, soprano, and Carlo Encisco, tenor, costumed as in the days of the daguerreotype, gave this old favorite a delightful interpretation which thoroughly pleased. M. L. Lake's "Old Timers' Waltz," as played by the Rivoli Orchestra, won hearty approval, and Harry Rowe Shelley's "Fanfare," played by Prof. Firmin Swinnen, concluded the program.

NOTES

One of our local papers last week printed the report that Covent Garden had been leased to exhibit pictures. This report seemed so extraordinary that the writer tried to verify it by a friend who had just arrived in the States from London, and this informant states that it is true. Owing to the fact that there would be no grand opera there, it seemed rather foolish not to have it utilized in some way. The newspaper article stated that an American film would be the first to be exhibited there.

On the heels of the announcement about Covent Garden comes the local announcement from Charles Dillingham's office that the New York Hippodrome will be used during the summer months for the showing of feature pictures. It has not yet been decided what will be the first showing.

Reports from the coast indicate that the fight against German-made films is on in a very serious way. The various

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BEEBE DANIELS

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(A Realart Picture)

CRITERION Broadway at 44th St.

Third Week

"THE LOST ROMANCE"

organizations are getting together and passing resolutions protesting against the showing of these films. It would seem that it is impossible even now for a German film to be shown in the vicinity of Los Angeles.

For the avowed purpose of raising the standard of organ playing in theaters, the Society of Theater Organists was recently formed in New York. It consists of about thirty men who are playing the organ in the various theaters of New York and vicinity. The president is John Hammond of the Brooklyn Strand. There is an examining board of which Prof. Firmin Swinnen, organist at the Rialto, is chairman. The other members are John Priest, of the Rialto; Mr. Napier, of the Brooklyn Strand; Harold O. Smith and Walter M. Wild.

MAY JOHNSON.

"Do Dreams Come True?" a Likable Ballad

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ACROSS THE COUNTRY

(Continued from page 63)

Song," by F. Melius Christiansen, the conductor of the choir, was one of the most successful selections rendered.

April was rather a dull month in musical circles. The Municipal Symphony Orchestra, successfully piloted through two seasons by Oliver Guy Magee, abandoned its work this year, due to lack of support on the part of the business men. An effort at resuscitation was made by Frederick Wick, the original promoter, and a concert was given on April 14. The program was not particularly well selected, and the men showed lack of practice. Plans are being laid, however, to carry through a series of concerts next season. The Nordmannes Singing Society assisted at the concert.

A new orchestra organization has appeared on the scene, the Little Symphony, patterned after George Barrere's well known ensemble. Eighteen players have associated themselves under the directorship of Oliver Guy Magee, and appeared in concert on May 4. The program was well arranged, and played with much freedom. A vote taken from the audience proved the existence of an overwhelming sentiment for the permanency of the Little Symphony.

Springfield, Mass., April 27, 1921.—The Choral Club of Hartford and the MacDowell Male Choir of Springfield, with Marie Rappold as soloist, combined to give an interesting concert at the Auditorium, April 14. The choral numbers were by Dudley Buck, Ethelbert Nevin, Frederick Stevenson, Daniel Protheroe, Edvard Grieg, Wilhelm Gericke, Horatio Parker, Henry Holden Huss, Oley Speaks, C. F. Chudleigh-Candish and Herman Mohr. Mme. Rappold's fine soprano was heard to advantage in an aria from Massenet's "Le Cid" and a group of numbers by Campbell-Tipton, Walter Kramer, Gretchaninoff, Gilberte, Dagmar Rybner and Spross.

Syracuse, N. Y., May 5, 1921.—Raymond Wilson, who for some years past has been instructor in piano in the College of Fine Arts, Syracuse University, gave a recital on April 26, in the auditorium of Crouse College. The recital was attended by a large audience, which displayed great enthusiasm over Mr. Wilson's renditions. This was Mr. Wilson's last public appearance before leaving for Rochester, where he is to take up work as an instructor in the Eastman School of Music at its opening in September. He was presented with numerous floral tributes and also with a silver loving cup in recognition of his services for the promotion of music in Syracuse. His leaving will be a distinct loss to the city and his many friends here hope that he will find it possible to appear here in recital frequently.

On April 29 the last recital of the season for the Salon Musicale was the guest evening held at the home of Chancellor and Mrs. James Roscoe Day, M. Emogene Day being the hostess. During the evening Laura Van Kuran, one of the officers, was presented with a magnificent mahogany chest of sterling silver because she is leaving in June for Italy to become the wife of Signor Giambattista Dell Oso. Miss Van Kuran has been very prominent in musical circles, particularly in the Salon Musicale, and her departure from the city is another distinct loss to the city. The club presented Rafaelo Diaz, tenor of the Metropolitan Opera Company, who gave an excellent program in a dramatic manner. His voice is rich in quality; one of the most delightful numbers was the aria "Heaven and Sea," from "La Gioconda." Mrs. J. Leslie Kincaid acted as accompanist for Mr. Diaz.

On May 2 a musical program was presented at the silver anniversary celebration of the Ka-Na-Te-Nah Club. Roderick Benton, baritone, son of Mrs. Clarence E. Wolcott, of this city, who appeared with success in Aeolian Hall a short time ago, gave a group of baritone solos. He has a voice of wide range and his interpretations were very pleasing. Among his offerings were the prologue from "Pagliacci," "Nirvana," by Adams; "Matinata," by Tosti; "Twilight," by Glenn; "Minor and Major," by Spross, and "Meet Me by Moonlight," by Wade. Mrs. Kincaid acted as his accompanist. Others participating in the recital included Herman Randall, harpist, who gave a selection from "Lucia de Lammermoor"; "The Fountain," by Gabel, and a prelude in A flat by Bach, displaying much ability; and Mildred Reames Chase, pianist, who played the Chopin waltz, op. 64, No. 2, and the "Perpetual Motion" rondo by Von Weber with technical ability and delightful tone.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Terre Haute, Ind., May 2, 1921.—On April 28, Hans Hess, cellist, gave an interesting recital at the Normal School under the management of George Jacob. Mr. Hess

created a marked impression by the beauty of his tone and his interpretation. The enthusiastic audience applauded him vigorously.

Mr. Jacob, who is doing much for the musical life of Terre Haute, announces an interesting course for next season. He will present Harold Bauer, October 17; the Cincinnati Symphony Orchestra, January 17; Jascha Heifetz, January 27, and Mme. Schumann-Heink, March 23.

Topeka, Kan.—(See letter on another page.)

Troy, N. Y., April 22, 1921.—Marguerite D'Alvarez, Peruvian contralto, charmed a large audience at Music Hall, April 19, as the artist of the last concert this season under the Chromatic Club's course. Combining a rare exotic personality with vocal talents that conjure every mood of expression in song, the singer delighted her audience. There is smoothness and mellow radiance in her real contralto tones and a florid brilliance to her upper register that makes a passage of coloratura almost lyric soprano. The program included groups in English, French, Italian and Irish songs. The "Carmen" aria was given with fine color and brilliance. May Fine was a splendid accompanist.

The other artists presented this year by the Chromatic Club included Mischa Levitzki, pianist; Florence Easton, soprano, and the Detroit Symphony Orchestra, with Gabilowitch as conductor. The club has announced for next year: Guy Maier and Lee Pattison, pianists, and the New York Symphony Orchestra.

The new State syllabus in music for high schools was presented by Russell Carter, State specialist in music, before the Eastern New York Chapter of the American Guild of Organists at St. John's Church early in the month. Mr. Carter discussed the plans being formulated by the State Department to elaborate the music course in high schools. Dr. W. H. Thompson, of Albany, read an excellent paper on "The Making of a Program."

Henry Souvaine and Hans Barth, pianists, with Elinor Whittmore, violinist, appeared at Music Hall in concert, April 15, before a huge audience.

Lena Geiser, a former Trojan, who now directs a school of piano at Lynn, Mass., was heard in a pleasing recital at the Y. W. C. A. auditorium early in the month. Mrs. Albert Geiser, soprano, was the assisting artist.

Mellicent James, of Schenectady, has been granted a four months' leave of absence as soprano soloist in the First Presbyterian Church. Mrs. James will go to Europe next month and will spend the summer studying in France and Italy. During her absence her place in the choir will be filled by Margaret Reece, also of Schenectady.

The Music Study Club of Troy is to award at the end of the school year \$5 each to the four students of the Troy High School excelling in the following departments: Rudiments of music, piano, organ and violin. Voice cannot be considered, as there are no regents' provisions for vocal study. The contest has the hearty approval and coöperation of Prof. Richard P. Law, of the music department of the high school, and Principal Ernest Robinson. The club has voted to include men in the membership, and at a meeting April 4 the following new members were elected: Albert Geiser, baritone; George Perreault, violinist; Charles Randall, pianist, and John C. Dow, bass. A program on "The Life and Works of Gounod" followed the business session.

Urbana, Ill., May 6, 1921.—In recognition of ten years of faithful service given by Lloyd Morey, organist and choir director at Trinity Church, and Mrs. Morey, solo soprano, a most interesting booklet was recently issued. In it the history and organization of the choir were treated at length. Mrs. J. B. Brown, alto, and Ray I. Shawl, bass, have also served for a number of years. The members of the choir are usually university students who are selected entirely by competitive tryouts and serve without remuneration. The present choir includes: Sopranos—Helen Frances Shirley, Alma Starr Perrott, Helen Maude Shultz; altos—Marian Pace McAnally, Elizabeth Andrews, Ruth Margheretta Caldwell; tenors—Carl Rodo Latowsky, Howard Heinz Cork, Warren Wilder Towle, Donald Ardean Tripp; basses—John Bernis Brown, Raymond Colonius Killefer, Charles Orlando Peak. The choir library is extensive and includes seven numbers by Mr. Morey. Among the oratorios and cantatas which have been given are: Chadwick's "Noel," Coombs' "Hymn of Peace," Dubois' "The Seven Last Words of Christ," Dvorák's "Stabat Mater," Gilchrist's "The Lamb of God," Gounod's "Gallia," "The Redemption," Handel's "The Messiah," Manney's "The Resurrection," Mendelssohn's "Elijah," Rossini's "Stabat Mater," Stainer's "The Crucifixion," West's "The Story of Bethlehem."

At the anniversary service, April 24, the entire musical program was composed by Mr. Morey and included organ solos; "O Come, Let Us Sing," given by the choir; "Sanctus

et benedictus" (anthem); "He Shall Be Like a Tree," soprano solo, and responses.

On Monday evening, April 25, a reception in honor of Mr. and Mrs. Morey, Mrs. Brown and Mr. Shawl was given at the Social Center Building. A string quartet furnished some interesting numbers and an à cappella program by the choir proved very interesting.

Waterbury, Conn., April 21, 1921.—The Waterbury Choral Club, an organization of 130 trained singers, under the leadership of Isaac Beecher Clark, scored one of the most pronounced successes in its history last evening, when it gave Coleridge-Taylor's "Hiawatha's Wedding Feast" and "Hiawatha's Departure," the first time, by the way, that this latter part has been given in Connecticut, outside the Norfolk concerts, when it was directed by the composer himself. The soloists were Paul Althouse, tenor, whose singing of the song "Onaway! Awake, Beloved!" was one of the great hits of the evening; Mabel Garrison, soprano, and Reinald Werrenrath, baritone, also did splendid work and were tumultuously applauded. The orchestra of thirty-five pieces was selected in New York, with Frank Kaltenborn as concertmaster.

An entire change is to be made in the personnel of the quartet and organist of the First Congregational Church on May 1. At that time, N. H. Allen, of Hartford, who has been organist for some time past, retires and is to be succeeded by Fannie L. McCormack, a graduate of the Guilford Organ School, and for some time past organist and musical director of the First Baptist Church, Waterbury, and also an experienced teacher of the Dunning System. The soprano soloist is to be Mrs. Richard F. Donovan, formerly soprano soloist of the Calvary Baptist Church, New Haven; her husband is now the musical director at the Taft School, in Watertown. The contralto soloist is Mrs. Charles C. Foster, recently holding a similar position at the Lafayette Presbyterian Church, of Buffalo, N. Y.; the tenor soloist, G. L. Burwell, who has filled positions as tenor soloist in the Center Church, New Haven; at Zion and St. Timothy's Church, New York; at St. Paul's Chapel, of Columbia University, and for the past year that of tenor soloist and choirmaster at St. Paul's Church, New Haven. The bass soloist and musical director is to be Alvin E. Gillett, who will organize and train a chorus choir for the church. He held church positions in Seattle, Princeton, N. J., and New York, acting for several years as director of music as well as soloist in the Central Christian Church, of New York.

Among minor musical events should be mentioned the very delightful recital for the benefit of the building fund of the Waterbury Women's Club of 300 members, by Charles W. Platt, baritone, and Mona Phoebe Budge, soprano, and the successful recital by the junior piano pupils of Alice Fesselet.

Winnipeg, Can.—(See letter on another page.)

Votichenko to Play for King and Queen of Belgium

Sasha Votichenko, who has been traveling in Europe during the past year, has had a very successful season and it is doubtful if he will return to America before the fall. While in Monte Carlo, Mr. Votichenko gave three tymphon recitals at the Casino Theater, assisted by prominent artists. Later he was called to Belgium to attend the Queen's big festival at Ghent. It is interesting to note that Mr. Votichenko is to play for the popular Belgian King and Queen, as King Albert's visit to Mr. Votichenko's New York studio excited much friendly interest during the King's short visit to this country. After leaving Belgium, the Votichenkos will go to Spain, where it is said that Mr. Votichenko has been invited to play at the court of Madrid.

Harold Land at Newark Festival

Harold Land again distinguished himself at the Newark Festival, this being his fifth festival this season. Inasmuch as his voice is a bass-baritone, Mr. Wiske was enabled to engage him for two evenings, he being the only artist at the festival who had two appearances. Saturday evening, at the end of a long program, following the finish of "Dio Possente" from "Faust," the baritone was forced to come to the footlights and bow several times, but that was not sufficient; he had to sing an encore even at that late hour.

Helen Jeffrey at New Wilmington, Pa.

Following her appearance with the Mendelssohn Choir in Carnegie Music Hall, Pittsburgh, Helen Jeffrey gave a recital the following night at Westminster College, New Wilmington, Pa. "Our girls all thought that Miss Jeffrey and her playing were 'just grand,'" wrote Per Nielsen, director of the music department at the college, to Daniel Mayer.



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